

**SEMIOTICS ANALYSIS OF MASCULINITY PORTRAYED
BY MALE CHARACTERS IN 'CRY MACHO' MOVIE**

THESIS

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**DEPARTEMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2023**

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BY MALE CHARACTERS IN ‘CRY MACHO’ MOVIE**

THESIS

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in Partial Fulfilment of the Requirements for the Degree of *Sarjana Sastra* (S.S).

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2023**

STATEMENT OF AUTHORSHIP

I state that that the thesis entitled "**Semiotics Analysis of Masculinity Portrayed by Male Characters in 'Cry Macho' Movie**" is my original work. I do not include any materials previously written or published by another person except those cited as references and written in the references. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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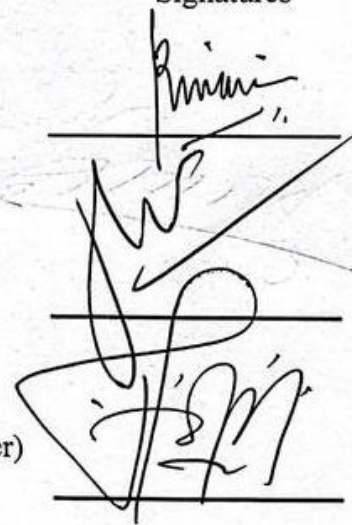
This is to certify that Sayyid Asyhur Raihan Jalaludin's thesis entitled "**Semiotics Analysis of Masculinity Portrayed by Male Characters in 'Cry Macho' Movie**" has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S) in Department of English Literature.

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MOTTO

“Being a male is a matter of birth. Being a man is a matter of choice.”

- Edwin Louis Cole

DEDICATION

This thesis is proudly dedicated to my beloved parents, Syarifudin and Damroh Choirh, and my dear sister, Miftah Rizfiyani who always support and pray for me.

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I acknowledge that areas in this thesis require further research and improvement. I expect suggestions and constructive criticism from readers. It is my sincere hope that this thesis will be of considerable use, not only to researchers but also to readers.

Malang, 4 September 2023

The Researcher,



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ABSTRACT

Jalaludin, Sayyid Asyhur Raihan. (2023). *Semiotics Analysis of Masculinity Portrayed by Male Characters in 'Cry Macho' Movie*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Abdul Aziz, M.Ed., Ph.D.

Keywords: *Semiotic, Masculinity, Verbal sign, Non-verbal sign, Cry Macho*

The phenomenon of masculinity in contemporary society is evolving, which challenges traditional stereotypes and assumptions about gender roles. This phenomenon is notably evident in numerous types of media, including movie. This research aims to examine how masculinity portrayed on male characters in 'Cry Macho' movie. The researcher utilized a descriptive qualitative method to analyze masculinity on the male characters scene of the 'Cry Macho' movie. The study employed Barthes' semiotics theory (1964) and Connell's concept of masculinity (2002) to analyze the data. The research found 25 data, 15 of which were from verbal signs such as utterances, words, phrases, and sentences that were found to significantly portray masculinity, and 10 of which were from non-verbal signs, most of which were gestures and facial expressions. The study also found gentleness, caring, and emotional openness as modern aspects of masculinity, reflecting a more complex and inclusive picture of what it is to be a man. These study results challenge the expectations of what society usually expects of male and how they should behave. It indicates that being a man is not only about physical strength, but also about emotional control and caring. This opens up new horizons on the meaning of masculinity in today's society.

مستخلص البحث

جلال الدين، سيد عاشور ربحان. (٢٠٢٣). التحليل السيميائي للرجولة التي تصورها الشخصيات الذكورية في فيلم زيرا ماجو. البحث الجماهيري. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. مشرف: عبد العزيز، الماجستير.

الكلمات الأساسية: السيميائية، الرجولة، علامة لفظية، علامات غير لفظية، زيرا ماجو.

تظهر ظاهرة الذكورة في المجتمع المعاصر في التطور، مما يتحدى الصور النمطية والافتراضات التقليدية حول أدوار الجنسين. وتظهر هذه الظاهرة في مختلف أنواع الوسائط، بما في ذلك الأفلام. يهدف هذا البحث إلى معرفة كيفية تصوير الذكورة من قبل الشخصيات الذكورية في فيلم "زيرا ماجو". استخدم الباحث المنهج الوصفي النوعي لتحليل الذكورة في عدة مشاهد لشخصيات ذكورية في فيلم زيرا ماجو. يستخدم هذا البحث نظرية بارت السيميائية (١٩٦٤) ومفهوم كونييل (٢٠٠٢) للذكورة كإطار نظري. وجدت هذه الدراسة ٢٥ بيانات، ١٥ منها جاءت من الإشارات اللفظية مثل الألفاظ والكلمات والعبارات، وكذلك الجمل التي تصور عناصر الذكورة بشكل ملحوظ، ١٠ منها عبارة عن إشارات غير لفظية، وهي في معظمها إيماءات وتعبيرات الوجه. وتسلط الدراسة الضوء أيضًا على الود والرعاية والانفتاح العاطفي باعتبارها جوانب حديثة للذكورة، مما يعكس صورة أكثر تعقيدًا وشمولًا لما يعنيه أن تكون ذكرًا. تظهر نتائج هذه الدراسة توقعات المجتمع المعتادة تجاه الرجال وكيف يجب أن يتصرفوا. تظهر نتائج هذه الدراسة أن كونك رجلاً لا يقتصر على القوة البدنية فحسب، بل يتعلق أيضًا بالتحكم العاطفي والاهتمام. وهذا يفتح آفاقًا جديدة لما تعنيه الذكورة في مجتمع اليوم.

ABSTRAK

Jalaludin, Sayyid Asyhur Raihan. (2023), *Analisis Semiotika Maskulinitas yang Digambarkan oleh Karakter Laki-Laki dalam Film 'Cry Macho'*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Abdul Aziz, M.Ed., Ph.D.

Kata Kunci: *Semiotika, Maskulinitas, Tanda Verbal, Tanda Non-verbal, Cry*

Macho

Fenomena maskulinitas dalam masyarakat kontemporer terus berkembang, yang menantang stereotip dan asumsi tradisional tentang peran gender. Fenomena ini terlihat jelas dalam berbagai jenis media, termasuk film. Penelitian ini bertujuan untuk melihat bagaimana maskulinitas digambarkan oleh karakter laki-laki dalam film 'Cry Macho'. Peneliti menggunakan metode kualitatif deskriptif untuk menganalisis maskulinitas pada beberapa adegan karakter laki-laki di dalam film 'Cry Macho'. Penelitian ini menggunakan teori semiotika Barthes (1964) dan konsep maskulinitas Connell (2002) untuk menganalisa data. Penelitian ini menemukan 25 data, 15 data diantaranya berasal dari tanda-tanda verbal seperti ucapan, kata, frasa, dan juga kalimat yang secara signifikan menggambarkan unsur maskulinitas, dan 10 data diantaranya berasal dari tanda-tanda non-verbal, yang mana sebagian besar berupa gerak tubuh dan juga ekspresi wajah. Studi ini juga menyoroti keramahan, kepedulian, dan keterbukaan emosional sebagai aspek modern dari maskulinitas, yang mencerminkan gambaran yang lebih kompleks dan inklusif tentang apa artinya menjadi laki-laki. Hasil dari penelitian ini menantang harapan yang biasanya diharapkan oleh masyarakat terhadap laki-laki dan bagaimana mereka harus berperilaku. Hasil dari penelitian ini menunjukkan bahwa menjadi seorang laki-laki bukan hanya tentang kekuatan fisik saja, tetapi juga tentang pengendalian emosi dan tentang rasa kepedulian. Hal ini membuka cakrawala baru tentang makna maskulinitas dalam masyarakat saat ini.

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CHAPTER I

INTRODUCTION

This chapter discusses background of the study, problems of the study, scope and limitation of the study, significance of the study, and definition of key terms.

A. Background of the Study

As time and culture progress, masculine characteristics are increasingly associated with men. Men are typically perceived to be physically stronger, bolder, and harsher than women, due to societal views and stereotypes. On the other hand, women are typically perceived to be delicate and tender. Men are portrayed as possessing masculine or macho characteristics. Masculinity is a fascinating issue to discuss. Masculine is not a gender-related term, yet society has considered that males should display their masculine side culturally or culturally. According to Kimmell (2005), masculinity is an ever-changing set of meanings concerning male-related things, with various definitions for each individual and at different times. The construction of masculinity is characterized by a greater emphasis on dominance in comparison to femininity. This claim raises concerns about gender discrimination. Gender discrimination is an unjust phenomenon that arises from societal systems and structures, affecting both women and men as victims of this system.

This study frequently notices the use of masculinity in men in impressions in films or other media, as seen from actions, speaking style, and looks related to masculine nature. It appears in the movie *Cry Macho*. This movie is appropriate for

linguistic study since it has aspects of masculinity in some of the male characters' scenes. Clint Eastwood plays Mike Milo in this movie, showing his masculinity as a man. An old cowboy who works for his former boss asks for help picking up his teenage son, whom his mother has reared. The male characters, who must face many physical and mental challenges to complete his job, represents how a man must act in the eyes of many people who do not consider age, whether young or old. Several scenes in the movie may be studied with semiotics. What an older man says in a conversation can also be related to male masculinity in scenes when masculinity is present. In other words, the movie's storyline may be linguistically analyzed.

The 'Cry Macho' movie conveys a meaningful message to its audience. As a result, this study employs semiotic methods. Roland Barthes semiotics theory (1964) developed a linguistic theory that analyzes denotation, connotation, and myth in semiotics. This study also applied Connell concept of masculinity (2002). Connell's concept can contribute to the analysis of the masculine features of the Cry Macho movie, which can be analyzed using Roland Barthes' semiotic analysis, according to Connell's (2002) statement that being a man or a woman is a process of being (becoming) in situations where social construction is active. Connell theory may be related to Barthes's theory because Connell's theory discusses masculinity, which can also be seen through semiotic aspects in Barthes's theory. For example, a man wearing a cowboy hat can be linked to Connell's theory because he sees his masculinity by wearing the hat. The study linked them to social context to explain how the Cry Macho movie represented masculinity. More semiotics and masculinity studies would be fascinating.

Studies on semiotics and masculinity have been conducted from several perspectives and focus on recent years. For instance, Hutabarat et al. (2020), Shehattah (2020), and Gurkan (2022) scrutinized masculinity within media. Furthermore, Syahdini (2019), Suryana and Merrita (2021), and Khalid (2021) focused on semiotic analyses in advertisement, uncovering the intricate symbols and messages embedded in advertising. Lastly, Pauzan (2018), Dianiya (2020), Aminu (2021), and Sihite et al. (2021) examined semiotic analysis in film.

Several studies have explored masculinity in media, such as Hutabarat et al. (2020) on *Birds of Prey* movie, Shehattah (2020) in selected animated films, and Gurkan (2022) in Cinema and on television. These studies aim to find out the representation of masculinity presented in the film. In line with previous studies, the current study aims to delve into the portrayal of masculinity on male characters in the movie.

Several previous studies have examined semiotics in advertisements. Syahdini (2019) analyzed the semiotic signs inside the video of *L'oreal Paris* advertisement. Suryana and Merrita (2021) explored the semiotic process and the meaning of icons, indexes, and symbols in lipstick advertisements, while Khalid (2021) investigated the semiotic analysis in Indonesian cigarette advertisements. All studies found that there are signs contained in the form of verbal and non-verbal signs in advertisements. By examining these signs, these studies seek to shed light on the profound significance they hold within various contexts and the ways in which they convey meaning. In line with previous studies, the present study aims

to delve into the realm of semiotics, specifically focusing on the variety of signs, both verbal and non-verbal in form.

Previous studies have analyzed semiotics in movie, such as Pauzan (2018) on The John Wick 1 movie, Dianiya (2020) on Parasite movie, Aminu (2021) on Black Panther movie, and Sihite et al. (2021) on The SpongeBob movie. Pauzan (2018) explored the kinds of signs that expressed and analyzed the meaning of signs including icons, indexes, and symbols found in the movie. Dianiya (2020) analyzed that class differences are in fact not just the words "rich" and "poor" that can be displayed in the dialogue, but can be shown through signs that can be socially interpreted by the audience themselves which are basically can be found in everyday social life. Aminu (2021) identified and categorized semiotic signs in a movie using Peirce's theory, then analyzed how these signs convey meaning to the audience. Sihite et al. (2021) analyzed the signs of the movie by using visual semiotic analysis. The results of these studies revealed that the meaning of the signs could indeed be interpreted using Pierce's semiotic theory, especially for the object, representamen, and interpretant. Thus, this current study analyzes semiotics of masculinity that portrayed of male characters in Cry Macho movie using Barthes' theory. The study does not use Pierce's semiotic theory.

However, there is still a gap in the literature regarding semiotics analysis in a movie, mainly focusing on masculinity. Thus, this current study aims to fill this gap by examining the semiotics analysis which focuses on masculinity in the Cry Macho movie. The researcher analyzes the portrayal of masculinity through male characters' utterances and gestures in the movie. The study examines the data using

Barthes' concept of semiotics (1964) and Connell's concept of masculinity (2002). The researcher aims to investigate the portrayal of masculinity of male characters through their utterances and gestures in the movie, contribute to understanding semiotic signs in the movie.

In this study, Barthes' semiotics theory (1964) and Connell's masculinity theory (2002) were chosen due to their relevance in analyzing the portrayal of masculinity in the movie. The selection of *Cry Macho* movie as study subjects is based on the character of Mike Milo, an aging cowboy as main character. The movie provides a distinctive perspective on masculinity, considering age and cultural contexts, making it an intriguing subject for analysis. The study aims to contribute to the limited research on semiotics analysis and masculinity in the movie, particularly by utilizing established theories. Those frameworks provide a clear analytical structure, which helps the researcher to identify the portrayal of masculinity in the *Cry Macho* movie. This study uniquely contributes to understanding masculinity within the movie.

The '*Cry Macho*' movie was chosen as the subject for this current study on semiotic analysis of masculinity through male characters for several significant reasons. Firstly, the theme of masculinity explored in depth in this film is highly relevant and substantial for semiotic research. Secondly, the main protagonist portrayed the character of Mike Milo as main character, an aging cowboy. The film provides a distinctive perspective on masculinity, considering age and cultural contexts, making it an intriguing subject for analysis. Thirdly, the film features diverse male characters, allowing the researcher to analyze various aspects and

interpretations of masculinity, providing a rich diversity for the study. Finally, the potential visual strength in this film, such as facial expressions, body movements, and scene settings, can be well elucidated using semiotic tools, enabling a profound interpretation of how masculinity is portrayed in this context. Analyzing semiotics which focus on masculinity in the movie is a novel area of research, and they could offer a unique perspective.

This current study is essential to fill a gap in the literature regarding the masculinity in the movie and how masculinity can portray through male characters. This study may also provide a better understanding of signs, particularly in movie, which is an exciting research area. Thus, this study can make an essential contribution to the existing literature and provide significant benefits to readers. Therefore, based on the background described, this research answered the question below to obtain significant results.

B. Research Question

Based on the research background that the researcher has explained above, this current study stands to answer the following research question: How masculinity are portrayed on male characters in the 'Cry Macho' movie?

C. Significance of the Study

This current study has several significant practical contributions. Firstly, this study can be a helpful source of reading for linguistics students, especially those from the Department of English Literature at the Faculty of Humanities Universitas Islam Negeri Maulana Malik Ibrahim Malang, who wish to further research on

semiotics with a different focus. Secondly, the study aims to provide valuable knowledge for promoting gender equality and challenging harmful stereotypes. By understanding the portrayal of masculinity in movie can have implications for the creative industry, as it may inform the creation of more diverse and inclusive narratives. Lastly, this study aims to contribute practically by providing valuable insights that can benefit academia and media literacy.

D. Scope and Limitation

This study aims to analyze the semiotic signs that focus on masculinity by doing an analysis of the denotation, connotation, and myth in the movie 'Cry Macho'. The study aims to analyze how masculinity is portrayed on male characters in the movie. The theory of semiotics developed by Barthes (1964) and the concept of masculinity developed by Connell (2002) are used in the analysis of the data.

The study has several limitations to consider. Firstly, it focuses on only analyzing 'Cry Macho' movie, which may limit the generalizability of the findings to another movie. Secondly, it only analyzes male characters in the movie, it does not explore female characters. Lastly, relying solely on Barthes' theory of semiotics (1964) and Connell's concept of masculinity (2002) may limit the comprehensive understanding of semiotic signs and concept of masculinity in the movie, disregarding other theoretical frameworks and perspectives.

E. Definition of Key Terms

In this section, the researcher provides key terms and their definitions below:

1. Semiotics is a science that studies signs in people's lives.

2. Denotation refers to the literal or descriptive meaning of a sign or symbol.
3. Connotation refers to the additional or hidden meanings associated with a context, associations, or subjective interpretations of a sign or symbol.
4. Myth is a message that is conveyed when an object, image, or phrase becomes associated with a concept or value, and thus takes on a symbolic meaning.
5. Masculinity is an ever-changing collection of meanings concerning male-related things. Therefore, it has different implications for each individual and at various times.
6. Cry Macho is a movie directed and produced by Clint Eastwood, and it is the 2021 American neo-western drama film based on Nash's 1975 novel of the same name.

CHAPTER II

REVIEW OF RELATED LITERATURE

The researcher describes related literature that supports this study in this chapter. The study of related literature includes a definition of semiotics, signs, Roland Barthes's semiotics theory, and masculinity theory.

A. Semiotics

The study of semiotics involves the examination and analysis of signs. Semiotics, a scientific discipline and analytical methodology, studies signs. The purpose of signs is to facilitate the communication of meaning between individuals. Saussure's perspective posits that semiotics is the scholarly examination of societal signs. The author elucidated the concept of linguistic dichotomy in this thesis. The dichotomy between the signifier and the signified (signifier and sign) is a significant aspect to consider. In his analysis, de Saussure introduces a division of the sign into two distinct elements: the signifier, which refers to the sound image, and the signified, which refers to the concept.

Additionally, de Saussure argues that the connection between these two components is characterized by arbitrariness. The thesis of this statement is that Semiology is founded on the belief that human actions and behaviour, which possess meaning and function as signs, are inherently concealed within a system of distinctions and conventions that facilitate the creation of that meaning. The presence of a sign indicates the existence of a system, as argued by Saussure.

The concept of the sign, as discussed by Peirce and Saussure, involves Peirce's term "signature" and Saussure's terms "significant" and "signified." In his

work, Peirce argued that semiotics served as the fundamental basis for logic, which he defined as the indispensable discipline concerning the universal principles governing signs. The researcher primarily focuses on categorizing signs based on the relationship between signifiers, signs, and objects. Peirce's classification of signals in linguistics, particularly semiotics, distinguishes them as verbal or nonverbal.

Semiotics' study involves examining various phenomena, occurrences, and societies as forms of communication through signs and symbols (Barthes, *Mythologies*, 1993). The theory in question is attributed to the development of Roland Barthes. In his work, Roland Barthes demonstrates his support for de Saussure's theory of signifiers while also introducing his own distinctions, such as the utilization of semiotic meaning, denotation and connotation, and the concept of myth.

In his work, Charles Morris posits that language can be understood as a sign system characterized by the presence of signals and symbols. The relationship between semiotics and communication involving humans encompasses both linguistic signs and non-language signs. The concept of a sign involves the substitution of one thing for another. The thesis of this statement is that interpretation is necessary for signing. The presence of a red tomato signifies ripeness, while the sound of church bells and mosque drums serves as auditory signals. Interpretation of signs necessitates contextual analysis. In the work of Charles Morris, the term "sign" is presented as a broad and all-encompassing concept. The definition of semiotics is the study of signs. In his work, Charles

Morris presents a comprehensive framework for understanding semiotics, which encompasses three distinct categories: syntax, semantics, and pragmatics.

The primary focus of this study is on semantics. The relationship between semantics and signs can be understood in two distinct ways. The study of semantics involves the examination of signs and their intended referents. The precise use of language serves its intended purpose more effectively. The second aspect, semantics, pertains to the relationship between a sign and its corresponding object. A Study of the Semantic Field of Words by Morris with a Focus on Mode. The purpose of language use is characterized by distinct models.

B. Signs

A tangible thing or characteristic of reality that can be seen and heard is a sign. The thing is known by sending a message with a sign, and other people understand the symbol. Humans cannot be free of communication activity while going about their regular routines. Humans connect with others via both verbal and nonverbal means. People's verbal and nonverbal language is a type of expression that comes from their minds. Language is a system of signals utilized for interaction and thought expression. For example, suppose someone or some people are walking around in uniform. In that case, it signals to others that this person or people are part of a student community.

Another example is a traffic lamp at a t-intersection. The first lamp is red, indicating to cars that they should stop. The yellow light indicates drivers should get ready, while the green light indicates they should go. Most people are unaware that it is a kind of sign communication.

Something representing an individual or an entity in capability or specific view is a sign. “Red” is often associated with courage, vigor, and fury. This object, regarded as a symbol, represents something else. Nevertheless, “red” has no meaning until interpreted with something else. Something can be viewed as a sign that many others interpret it that way.

Chandler (2007, p. 2) defines signs as “words, pictures, sounds, gestures, and objects”. It implies that there are indicators all over the place. According to Pierce (cited in Chandler, 2007), anything is not a sign until it is seen as one. Something may be interpreted as a sign if someone or a group understands it to imply something different from itself.

In simple, the symbol is something that represents or represents that instead. An object qualifies as a sign if it signifies or symbolizes anything other than itself. If something does not indicate anything else, it cannot be termed a sign and has no meaning. As a result, semiotics may be regarded as a sign in many aspects of society, and occurrences, communication, body movements, motions, clothes, conduct, hairstyle, the place of the house, transportation, and so on are all examples.

a) Verbal Sign

There are many ways of communication in our culture, but the two most common are verbal and nonverbal. Interactions that take place through the use of spoken language, such as words, are known as verbal communication. Verbal communication allows us to share the values inherent to language. Communication among those without intellect is characterized by the use of hand and finger motions. This is known as "nonverbal" communication.

The complexity of achieving effective verbal communication is a central aspect to consider. The avoidance of uttering names in certain ancient Inuit cultures is rooted in the belief that such an act can disrupt the protective magical aura associated with the name. The integral role of oral tradition in the existence of civilization is evident through the engagement of breath every time words are spoken. The essence of life lies in the act of breathing. In accordance with Espes Brown's statement in Danesi (2010), the emergence of a word from a foundation of pure exhalation imparts significant depth to the term.

The second function, known as economization, pertains to the optimization of message production and transmission for enhanced efficiency. The most effective method of communication involves utilizing a straightforward approach to convey messages. The correlation between the frequency of word or phrase usage and its potential for exchange. The exemplification of the economic and linguistic function can be observed in social media discourse, particularly on platforms like Facebook. The linguistic economy in casual Indonesian communication is exemplified by the abbreviation "GPL," derived from the Indonesian slang term "gak pake lama." The thesis of this statement is that verbal indicators possess a greater significance beyond their literal meaning and have the ability to shape the culture of a community.

b) Nonverbal Sign

In this thesis, the emergence of a verbal sign through speech synthesis is explored, building upon the previous explanation. The origin of a nonverbal sign is derived from non-speech methods. The Significance of Verbal and Nonverbal

Communication in Conveying Meaning Subjectivity and contingency in the interpretation of signals, whether verbal or nonverbal.

C. Roland Barthes' Semiotics Theory

In the 1960s, Roland Barthes was a French writer and political and cultural analyst, and his semiotics works, which Ferdinand de Saussure pioneered, contributed to the rise of constructivism and Modern Criticism as prominent philosophical movements. According to Barthes, a sign consists of an Expression (signifier) and a content (signified). According to Barthes, such a main sign might become part of a more extensive sign system if the extension of the leading sign becomes the representation of the second system of signs. In this case, the main sign is part of denotative semiology, whereas the second sign is part of connotative semiology. Barthes divides meaning into denotative and connotative terms.

Barthes (1964) employed the theory of connotative semiotics to disclose hidden meanings in texts in his cultural and literary criticism. He referred to such systems of secondary meanings as myths in his *Mythologies* (1957). Following that, Barthes defined this field of meaning as an ideology. The mass media creates myths or ideologies as secondary connotative systems by seeking to ground its teachings in nature, which is considered a primary denotative system. They express core, “natural” meanings at the denotative level. They hide additional ideological meanings at the connotative level. By pointing to a denotative level of material that cannot be questioned, such as a cover picture of the French magazine *Paris-Match* from the mid-1950s (Barthes, 1957). The picture depicts (“denotes”) “a black African dressed in a French outfit saluting a French flag.” However, there is an

underlying message: “France is a powerful colonial Empire with loyal black citizens in its army.” beyond this denotative sign. It is the meaning of a new (connotative) symbol. Its expression is the denotative sign, “myth does not deny things; it cleanses them, makes them innocent, and provides them with a natural and everlasting justification” Barthes (1964).

According to Barthes (1964), in his theory of the semiology of images, the reality we encounter in pictures is an actual unreality. It was never possible to fit the category here-now, now here, and it was dubbed genuine since the photography was not present illusion but presence as spatial. This category represents modern people’s (who live in the mass image) perceptions of reality. According to Barthes, photos in newspapers comprise a message without a code (message without a code) and, at the same time (a message with a code).

Roland Barthes was a disciple of Ferdinand de Saussure, who believed that a sign system reflected the broader community’s ideas of the time. Roland Barthes defined semiotics as an essential item that must investigate how humanity interprets things and gives interpretations that cannot be joined by talking. It indicates that things may convey or understand information and establish a system of sign construction. Roland Barthes included the reader’s position as an essential aspect of the sign in his study. Although connotation is the sign’s inherent nature, the reader’s liveliness must be valid. Roland Barthes scarcely investigated what he frequently called a second-stage system of meaning founded on an already existing system. Roland Barthes’ dual system is “connotative,” which he separates from the denotative or first stage in his book *Mythologies*.

1. Signifier
2. Signified
3. Denotative sign
4. Connotative Signifier
5. Connotative Signified
6. Connotative Sign

1. Denotation

Barthes explains denotation as a simple signification process that refers to textual meaning. In this step, signs are produced and understood at the first level of meaning, known as the first order (Sobur, 2006). This level produces the most obvious explicit meaning of sign (Vera, 2014). It is different from the connotation which becomes the second signification process when the sign develops expression aspect (E) and obtains expansion of Content (C) (Rusmana, 2014). This level produces implicit meaning, indirect meaning, and uncertain. The creation of connotation meaning is motivated by combination of marker and marked that touched cultural aspects. That's why the connotation meaning is arbitrary depending on the interpreter (Sobur, 2006).

2. Connotation

Based on Barthes' semiotics, connotation meaning is aligned with an ideology known as "myth". According to him, the marker and marked in connotation meaning are ideological fragments, establishing relationship between communication and culture, also knowledge and history (Rusmana, 2014, p. 207). In this context, the definition of myth is indeed different from the general meaning

which is identical with mystical things. Barthes defines myth as a connotation formed by society in symbols form and being interpreted by society itself (Sobur, 2006).

3. Myth

Myth is defined as a type of speech, so that all speech, both verbal and non-verbal, have the potential to become a myth (Barthes, 1973, p. 95). In his book “Mythologies”, Barthes illustrates myth with glasses. People with glasses are synonymous with intelligent but an innocent one. Meanwhile, people who wear glasses are exactly someone with visual disabilities. In this context, glasses mean a visual aid. However, it is different if it draws in the mythical universe, glasses are considered to show someone's intelligence. Culturally, glasses are accepted by society as a symbol of genius, so that glasses are emphasized (Hidayat, 2018). Thus, myth can be aligned with connotation meaning where cultural elements have a dominant role.

D. Masculinity Theory

Gender theory brought by the arising second-wave feminism has initiated the studies on masculinity (Akca & Ergül, 2014). Feminism has begun to be supported by some men questioning gender inequality since 1970s. This concept, so called as pro-feminist, has led to the spreading of critical masculinity studies discussing the men and masculinity by sticking to the feminist principles (Bozok, 2009). In 1980s, the viewpoint that there are more than one form of masculinity has begun to be widespread (Renkmen, 2016 p. 249). Accordingly, different cultures and different historical eras create different gender regimes, so different patterns of

masculinity (Connell, 2002, p. 141). That means masculinity is not static and eternal but it is historical. Its meaning may vary due to the changes in time and people (Kimmel, 2005, p. 25).

On the other hand, Connell and Messerschmidt (2005) state that the supporter of hegemonic masculinity may not only act with the standards presented by the culture of the society all the while, but also modernise gender relations and form the masculinities over again. According to them, since gender relations are a kind of stress field, an ascribed masculinity may stay as hegemonic during to solve for these tensions. The authors do not base hegemonic masculinity on social reproduction theory. In other words, they mention that gender theory cannot guess which pattern wins within the hegemony struggling.

Connell (2002) posits that the evaluation of masculinity is contingent upon the social and cultural context in which it occurs. The assessment of an individual's "masculinity" is determined by the degree to which they adhere to or meet the recognized standards of masculinity within their particular society. While these standards may differ across cultures and societies, certain traits consistently emerge as markers of masculinity. Physical strength, exemplified through displays of agility and power, is widely regarded as a crucial aspect of masculinity. Independence, demonstrated through self-reliance and autonomy, is also considered a defining characteristic. Aggression, encompassing attributes like courage, dominance, and assertiveness, is often associated with masculinity. Additionally, the ability to exercise authority, make decisions, and assume leadership roles is commonly linked to masculine identity. Finally, masculinity is frequently tied to

expectations of emotional resilience, requiring the suppression of negative emotions and the demonstration of emotional fortitude. Ultimately, the evaluation of masculinity is complex and context-dependent, shaped by societal norms and expectations.

CHAPTER III

RESEARCH METHOD

This chapter contains the research method in this thesis, such as research design, research instruments, data sources, data collection, and data analysis.

A. Research Design

This study utilized a descriptive qualitative method. The study applied a qualitative method because all data are in the form of words, not numbers and the method is used to understand the phenomenon of the subject of research, behavior, perception, motivation, action, so it will make easier for the researcher to evaluate the data and provide an in-depth exploration of the concept of masculinity in this research. Masculinity as a phenomenon in society can be studied by explaining how it is portrayed in movie.

B. Research Instrument

This study used a researcher as the primary instrument to analyze the portrayal of masculinity in male characters within the 'Cry Macho' movie. Therefore, the researcher himself used his analytical abilities to investigate the phenomenon of masculinity, without using any other instruments. It is because the role of humans as research instruments is essential in ensuring the validity of research results. Furthermore, using the researcher as a research instrument has several advantages that other instruments may not have, including the researcher's intellect, personality ethics, and understanding the meaning of the social context that occurs.

C. Data Source

The data source was taken from Apple TV, specifically from 'Cry Macho' movie in 2021. The study used "Cry Macho" as data source because it captivated audiences with its compelling narrative and Clint Eastwood's iconic presence. The movie offered a rich semiotic landscape, providing ample material for dissecting symbols and meanings related to masculinity.

The data consisted of verbal signs (words, phrases, utterances, sentences), and (non-verbal signs) gestures through male characters in the movie. The data that were chosen were those that had aspects of violence, rudeness, or masculinity. This study did not take all existing conversations and scenes as data, only conversations and scenes that contain violence, rudeness, or masculinity were used as data for the study.

D. Data Collection

The data collection process for this study involved a systematic and thorough examination of selected videos to gather relevant data that addressed the research questions. Firstly, the researcher watched and listened carefully to the 'Cry Macho' movie as the primary data source. Secondly, he marked and transcribed the dialogs in 'Cry Macho' movie. After transcribing, the researchers checked the transcript with the movie. Then, he identified any verbal sign (utterance) could be considered masculinity using the theory of Barthes (1996) and non-verbal signs (gestures) could be considered masculinity using the theory of Connell (2002). These verbal and non-verbal signs could include rude or offensive language,

violence and aggressive behavior, or any actions that portrayed masculinity. All collected data were listed in Appendix.

E. Data Analysis

After collecting the data, the researcher utilized Connell's concept of masculinity (2002) to analyze the data that portrayed masculinity. Then, the researcher utilized Barthes's semiotics theory (1964) to interpret connotation, denotation, and myth from the data. The researcher carefully examined the collected data, allowing for the analysis of specific instances of masculinity acts exhibited by male characters in 'Cry Macho' movie. By noting and analyzing semiotic signs and masculinity, the researcher transformed the data to derive significant results on the portrayed masculinity of male characters in the movie. Ultimately, the findings of the study were concluded, offering insights and interpretations into the masculinity observed in the movie.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion. The findings section presents data analyzed using Barthes's (1964) theory of semiotics and Connell's (2002) concept of masculinity. This study discovers more about semiotic signs that scrutinize denotation, connotation, and myth which also interprets the portrayal of masculinity through male characters in the 'Cry Macho' movie. Furthermore, the discussion section analyzes and interprets the research findings.

A. Findings

This section presents the results of a semiotic analysis conducted on the film 'Cry Macho'. The film, upon repeated analysis, reveals various discernible signs as observed by the researcher. The present study examines the data obtained in the film, focusing on the analysis of verbal and nonverbal signs. Specifically, the verbal signs in 'Cry Macho' movie consist of words, phrases, utterances, or sentences. While the nonverbal signs in 'Cry Macho' movie is gestures. It explores verbal and non-verbal signs within scenes of male characters to discover elements of masculinity. This research examines specific scenes rather than the entirety of the film as the researcher analyzes relevant data. The study presents the data analysis based on Barthes' theory of semiotics (1964) and Connell's concept of masculinity (2002), which explores the significance of signs through denotation, connotation, and myth.

1. Verbal Signs

Verbal signs refer to symbols or elements of communication that use language, either in written or spoken form, to convey meaning. They rely on words, phrases, or linguistic expressions to communicate ideas, concepts, or messages.

Datum 1

02:33 - 02:37

Howard: Back when we had winners, I was afraid to lose you to the competition.

The denotation of the statement is that Howard is worried about losing Mike to the competition. The word "afraid" is genuinely concerned about the prospect of loss. Reflecting conventional notions of masculinity associated with competition and the fear of not being strong or successful enough, the piece depicts a situation in which a male character (Howard) is struggling with the fear of loss.

The connotation refers to the fear of losing someone to rivals as a sign of openness and emotional investment. The implication is that Howard and Mike are related in some way. The term "competition" suggests a setting with a lot of healthy rivalry and a constant drive to be the best. This shows the stress and tension of a competitive environment, demonstrating how masculinity is often inextricably linked to the need to retain control and success.

In terms of myth, this statement echoes a common cultural myth about men that centers on the fear of loss in the context of competition. It reinforces the stereotype that successful individuals, particularly men, should not only achieve success but also fear losing it or losing important connections to competitors. This exemplifies the myth of unwavering strength and a relentless desire to remain at the

top, showcasing the societal expectations of masculinity that revolve around dominance, success, and the fear of losing that status.

Datum 2

03:14 - 03:20

Howard: You're a loss to no one. It's time for new blood.

In a denotative sense, the phrase offers comfort and provides a point of view on the importance of the person Mike. The statement "You're a loss to no one" infers that Mike is not a loss to anyone, which highlights the continuous significance and relevance of Mike. In addition, "It's time for new blood" implies a changing competitive landscape that requires new ideas and ability. The phrase implies that the situation is competitive and requires flexibility and renewal.

In terms of connotation, the utterance carries a sense of reassurance and encouragement. It suggests that Mike need not worry about his worth, and it may even indicate that they are well-regarded. However, it also conveys a certain level of inevitability or change, as implied by "time for new blood." This conveys that change and adaptability are also valued qualities within the competitive context.

In myth terms, the statement contradicts long-held beliefs about what it means to be a man in a context of competition. It presents a more encouraging and flexible portrayal of masculinity instead of one that emphasizes unwavering power and the fear of losing. This interpretation of masculinity suggests that it is possible to find fulfillment in accepting change and making way for new talent. This

contrasts with the stereotyped notion of male competition, which paints them as tough and uncompromising.

Datum 3

06:11 - 06:15

Howard: I wanna get him up here. I wanna do the right thing. I want him to live with me.

The denotation of the statement is that Howard's remark emphasizes his desire to fulfill his father's duties and obligations by having his kid live with him. It's a simple statement of his desire to be involved in his son's life, reflecting a sense of responsibility and care typically associated with fatherhood.

In terms of connotation, the sentence is powerful in its emotional resonance. It hints to a longing for a closer father-son relationship, a readiness to create a safe and supportive home, and the desire to be a positive role model for the son. The language employed here emphasizes the value of emotional connection and engagement in parenting, suggesting a feeling of responsibility and a desire to make apologies or better their relationship.

In terms of myth, there is a common stereotype that males should be emotionless and stoic, yet this phrase defies that idea. Howard's open display of love and longing for his kid disproves the notion that men should keep their feelings bottled up. However, it encourages emotion-filled masculinity that values family and nurturing.

Datum 4

11:16

Mike: Why the hell would a kid ever wanna leave this place?

The denotation of the statement is that Mike expresses his confusion at the notion of a child willingly abandoning an affluent living environment. The denotation expresses his inability to comprehend why a young person would choose to abandon a location associated with comfort, riches, and privilege.

In terms of connotation, Mike's profound surprise in response to the notion of departure implies that he perceives the opulent residence as very coveted, maybe even representing an ideal living environment for a kid. The text suggests an implicit sense of privilege and implies a lifestyle characterized by affluence, security, and plentiful resources attributed to the environment, so implying that Mike perceives remaining in that location as much more desirable.

The myth is that a common stereotype about males associates them with the duty of providing for their families, and this phrase seems to reflect that view. To be consistent with conventional conceptions of masculinity, which stress the role of a provider and protector, Mike is surprised that a child is willing to leave such a pleasant and beneficial position. This phrase represents the idea that males, in particular, have a responsibility to provide a happy and prosperous home life for their family.

Datum 5

12:36 - 12:41

Mike: Usually when a woman laughs like that, a man's fly is open.

The denotation is that Mike's comment is a firsthand observation, showing that a man's zipper is often accidentally open when a lady laughs loudly. This simple phrase implies that a man's clothes may be in a tangled mess because of a woman's laughing.

The connotation is that the sentence has a hilarious and maybe even obscene tone. It suggests that such an event is funny, with a hint of sexual innuendo, maybe objectifying the woman's laughing. This connotation reflects the common association between comedy and masculinity and the tendency to either trivialize or sexualize serious topics.

The myth is that this comment adds to a myth that links masculinity with comedy that may entail objectifying or sexualizing women. The myth links humor of this kind to a connection between masculinity and humor. It seems to imply that males often respond to the conduct of women by making jokes or comments of this kind. This helps to perpetuate the notion that masculinity is synonymous with crude humor and the sexual exploitation of women.

Datum 6

18:08 - 18:19

Mike: All right, you little bastard. Come on out. I'm gonna count to five. I'm gonna wring this chicken's neck. You got that?

The denotation is the statement serves as a direct threat and warning to Rafo, establishing a clear ultimatum. Mike sets a limited time, counting to five, for Rafo to reveal himself, underlining the urgency of the situation. The phrase "wring this chicken's neck" indicates a readiness to take aggressive action if Rafo doesn't comply, showcasing a display of power and control.

The connotation is that the statement is aggressive, dominant, and threatens physical action if necessary to resolve the conflict. The use of the phrase "wring this chicken's neck" emphasizes Mike's willingness to use extreme measures. This meaning is in line with popular beliefs that stereotypical masculinity is characterized by aggressive and dominant behavior.

The myth is this statement contributes to a myth that associates masculinity with assertiveness, aggression, and the willingness to use force to establish authority. It embodies the archetype of a strong, dominant figure taking control of a situation through intimidation and threats, reinforcing stereotypes related to masculinity.

Datum 7

18:52 - 18:59

Mike: Hey. You're talking to the wrong person. I'm here representing your dad who wants to see you. Howard Polk. I work for him, that's all.

The denotation of the statement is the statement offers true information regarding the name of the speaker, the person he represents (Howard Polk), and the objective of the interaction, which was to set up a meeting between Rafo and his

father. The mistake is cleared up, and the discussion is directed in the proper direction as a result. This sends a clear message of the activity that is desired.

The connotation of the statement is the language used implies a sense of responsibility and duty often associated with masculinity. The phrase "I'm here representing your dad" signifies a role of agency and authority, aligning with traditional gendered expectations of men being responsible and fulfilling their duties.

The myth of the statement is this remark relates to the larger social myth of masculinity connected to positions of representation, authority, and responsibility. It portrays the stereotype of a responsible individual carrying out a task on behalf of another person and aligns with conventional conceptions of masculinity tied to duties of authority and performing commitments.

Datum 8

28:23 - 28:30

Rafo: I give your wallet, you take me to the border. Only to the border. Then I get across by myself.

The denotation of the statement is Rafo will hand over Mike's wallet, and in return, he asks to be driven to the border by Mike. This is all spelled out in the statement. This transaction, which conveys an agreement in a plain manner, serves as the cornerstone of their discussion.

The connotation of the statement is Rafo's concept encompasses ideas of independence, individuality, and maybe even desperation. Rafo's insistence on

requiring nothing more than a ride to the border shows a feeling of independence and autonomy that is often associated with men. It reflects his determination to complete his journey independently.

The myth of the statement is this phrase presents the stereotype of the tough and resourceful masculine character. The fact that Rafo is so adamant about making the journey over the border on his own exemplifies the concept of self-reliance and supports the conventional conceptions of masculinity that are connected to the traits of self-sufficiency and bravery.

Datum 9

33:27 - 33:39

Rafo: And sometimes when I go home, it's worse. That's why I stay on the streets. All the bad stuff happens at home. My mom hates me.

The denotation is Rafo expresses his complicated connection with his house and reveals that the circumstances inside are frequently worse than being on the streets. Rafo believes that he is better off living on the streets. A challenging household situation is encapsulated by his description of the upsetting atmosphere at home and the bad treatment he gets from his mother.

The connotation is Rafo's confession demonstrates his inner pain and openness. His complicated experiences go well beyond narrow conceptions of masculinity, as shown by his discussion of his dysfunctional family dynamic and the emotional agony he feels. It breaks taboos by showing a young male character talking about his feelings.

The myth is this statement subverts traditional notions of strength and stoicism often associated with masculinity. Rafo's openness about emotional struggles defies the stereotype that males should conceal vulnerability and showcases the importance of acknowledging and addressing emotional pain.

Datum 10

37:06 - 37:12

Mike: Yeah, well, when you're with your dad, up above the border, you can drink battery acid, but you're not gonna drink tequila with me.

The denotation is the statement highlights the difference in Rafo's conduct depending on who he is with by highlighting the contrast. Mike is telling Rafo that he is not permitted to consume tequila, particularly when he's with Mike. The prohibition is emphasized heavily, and a distinct barrier is established as a result.

The connotation is the discussion implies that Mike has taken on a protective and authoritative role. This statement suggests that there is a certain degree of attentiveness and regard for Rafo's well-being, guiding him away from potentially detrimental circumstances linked to alcohol use. Additionally, it might perhaps signify a sense of moral responsibility.

The myth is the discussion displays conventional male characteristics such as the ability to be protective and authoritative. Mike is acting in a manner that conforms to a traditional conception of masculine responsibility by demonstrating a feeling of control over the situation and directing Rafo's behavior.

Datum 11

54:55 - 55:03

Rafo: That's too bad for you, Mike. Even if you believe in God and you're not Catholic, they don't believe in you.

The denotation of the statement is that Rafo is implying that Mike's views, even if they are congruent with a believe in God, may not be recognized or accepted by a certain religious community, and he is naming Catholics in particular.

The connotation of the statement is that the conversation seems to imply that there is some amount of skepticism about the inclusiveness and acceptance that exists among religions. It seems to imply a remark on the complexities of religious identity and acceptability based on commitment to certain beliefs.

The myth of the statement is that the conversation doesn't have a straightforward conversation on traditionally masculine traits like power or dominance. On the other hand, it does reveal a certain amount of assertiveness and intellectual engagement, both of which are characteristics of masculinity to a certain extent.

Datum 12

55:46 - 55:53

Mike: Yeah. My boy... and my wife were killed in an auto accident some years back.

The denotation of the statement is that Mike confesses an important personal sadness, which is the death of both his kid and his wife as the result of an automobile

accident. This is a truthful and honest remark about a former incident that occurred in his life and had a significant influence on him.

The connotation of the statement is that the statement holds a great deal of mental and emotional weight. It captures the feelings of loss and sadness, as well as the permanent emotional scars that may result from such a traumatic event. There is an underlying feeling of suffering and a profound sense of loss that cannot be replaced.

The myth of the statement is that the remark defies traditional notions and stereotypes. Mike disproves the notion that males should repress their feelings or present an unmovable front by candidly discussing the traumatic experiences that he has been through and by disclosing his own emotions. This depiction of masculinity, on the other hand, is more accepting of emotional expression and respects the devastating effect of loss.

Datum 13

59:39

Mike: Yeah. Pretty hard to sell a horse that you can't ride.

The denotation refers to the difficulties of selling a horse if the farmer is unable to ride it, which highlights the need of proving a horse's usefulness to prospective purchasers.

The connotation of the statement is that the sentence implies masculinity. Mastery in equestrian skills has long been seen as a sign of masculinity because of the association with power and authority. Mike alludes to the farmer's self-

perceived incapacity to take charge of the matter by pointing out that the man can't ride a horse.

The myth here is based on the belief that men should be able to handle and control even the wildest of horses since that is what real men are like. This myth perpetuates the notion that males should excel in physical prowess and be unyielding in the face of obstacles, similar to how taming a horse requires strength and perseverance.

Datum 14

01:27:26 - 01:27:56

Mike: Drugs? You gotta be out of your minds. Jerk offs. Asshole. We don't have any drugs. Jesus Christ. Mickey Mouse prick

The denotation of the statement is that Mike strongly denies possessing any drugs and expresses his aggravation by using harsh language. He does this to refute the claim and to stress that they are innocent.

The connotation of the statement is that Mike's strong denial and insulting words demonstrate his feeling of being wronged and his annoyance with the situation. He is under the impression that the charge is groundless, and as a result, he gives a strong response, defending both his truth and his innocence.

The myth here revolves around the misconception pertains to the societal assumption that males should possess qualities of strength, resilience, and unwavering determination when confronted with difficult situations. The use of

abusive words is also linked to the misconception that violent conduct is correlated with masculinity and power.

Datum 15

01:31:38 - 01:31:46

Mike: Yeah. Well, I used to be a lot of things, but I'm not now.

The denotation here revolves around the transition that Rafo sees in Mike is immediately communicated via his phrases, which refers to the dangerous and difficult activities that Mike participated in in the past, such as bull riding and horse riding. Mike's reply is an open admission of the shift and a recognition that he no longer represents the characteristics he previously did.

The connotation is the changing dynamics of masculinity are implicit in this conversation. Rafo's remarks suggest that conventional masculinity is linked to traits like strength, fearlessness, and risk-taking. Mike's remark shows an openness to change and, maybe, an expanded knowledge of what it means to be masculine beyond just physical deeds.

The myth at hand centers on the idea of masculine vigor and strength. When Rafo made the statement, Mike was still held up as an example of classical masculinity because of his bold and adventurous lifestyle. But his own admission that he's changed and isn't the same person he used to be challenges the stereotype that males should be physically capable and robust as they age.

2. Non-verbal Signs

Non-verbal signs include gestures and facial expressions. These signs may affect the audience's emotions, perception, and interpretation. Without words, non-verbal signs can convey complicated meanings.

Datum 16

02:19

Gesture: He slowly withdraws his hand from his trouser pocket, then glances at his watch.

This description stresses conventional masculinity as Howard gently withdraws his hand from his trouser pocket and glances at his watch. The steady movement displays control and calm, mirroring men's expected restraint and confidence. Checking his watch shows a concern for time and timeliness, which fits the male stereotype of organization and efficiency. Subtly expressing male traits like authority, control, and timekeeping.

Datum 17

16:58

Facial Expression: As the police arrived, Mike still stood tall, his eyes scanning the area for Rafo, while the crowd at the cockfighting venue dispersed, running away.

Traditional male characteristics such as strength and responsibility were on full display in Mike's unflappable composure and attentiveness when the cops came. The protective and proactive attitude frequently associated with males is shown by

his persistent look for Rafo among the chaos. This representation is consistent with conventional gender standards, since it upholds the value placed on masculine traits such as power and decisiveness.

Datum 18

18:05

Facial Expression: Mike, with a menacing look in his eyes, tightly clutches Rafo's pet chicken, using it as leverage to force Rafo into surrendering himself.

Mike's intimidation and physical power, depicted by firmly gripping Rafo's beloved chicken, reflect traditional masculinity. Menacing looks and aggressive behavior imply authority and dominance, traditionally masculine attributes. Using an animal as leverage shows might and authority, demonstrating male dominance. This image matches gender norms of controlling and dominating conflicts.

Datum 19

33:11

Facial Expression: Rafo's wounds, visible on his body, mirrored by the expression of empathy and sympathy on Mike's face.

The way Mike's face shows sympathy and empathy for Rafo's wounds shows a complex aspect of masculinity. Traditional ideas of masculinity are challenged by Mike's emotional reaction, which goes against the idea that men should hold their feelings in. It instead shows how male figures can feel love and kindness, implying that manhood can include a wider range of emotional expression. By breaking down strict gender norms and showing emotional weakness as a real

part of being a man, this image helps to create a more open and sophisticated view of what it means to be a man.

Datum 20

36:52

Gesture: Mike prevents Rafo from drinking by snatching the bottle of tequila from his hands.

Mike's takeover of Rafo's tequila bottle to stop him from drinking shows masculinity via control and protection. Mike's controlling and protective behavior towards Rafo shows typical masculinity. Preventing Rafo from drinking shows responsibility and authority, which are generally male characteristics. It shows Mike's alertness and a sense of obligation, portraying a masculinity that emphasizes protecting and making responsible decisions, even when doing something seemingly small like controlling alcohol consumption. This gesture shows that society expects males to lead and protect others.

Datum 21

40:25

Gesture: Aurelio's hands wrap around Rafo's neck, silently seizing him from behind.

Aurelio's demonstration of power and control in this scene is exemplified by the way he chokes Rafo from behind. The gesture, which emphasizes the customary expectations of males to express themselves physically, is a symbol of strength and authority. The plan to kidnap Rafo also emphasizes how masculinity

is associated with initiative and determination. It illustrates the stereotype of males as dominant personalities who resort to violence to get what they want.

Datum 22

40:43

Gesture: Mike throws a powerful punch towards Aurelio's face, swiftly and decisively, protecting Rafo from the clutches of Aurelio.

Mike's rapid and forceful punch targeted at Aurelio's face is a typical portrayal of masculinity through physical capability and decisiveness. This action supports the idea that men are protectors who are ready to use physical force to keep the people they care for safe. Mike's behavior is symbolic of the powerful, dominant male character idealized in society because of his determination to protect Rafo. In keeping with traditional male norms, the gesture emphasizes the concept that men are supposed to address dangers and difficulties head-on with straightforward, aggressive acts.

Datum 23

54:34

Gesture: Mike talks to Rafo while asleep with his cowboy hat over his eyes.

Mike is sleeping with his cowboy hat pulled down over his eyes. The scene shows a hidden yet potent portrayal of masculinity. The cowboy hat is a sign of toughness and independence, which are traits that are often linked with traditional men. This action fits the stereotype of the strong, quiet cowboy because it shows how tough and independent male figures like Mike is. He is very sure of himself

and feels safe by sleeping with the hat over his eyes. These are traits that are deeply ingrained in the idea of masculinity. Strong men like Mike keep up an air of toughness and self-control even when they feel weak, following traditional ideas of what it means to be a man.

Datum 24

57:07

Gesture: Mike called Marta over with a hand whistle.

Mike's use of a hand whistle to summon Marta is reflective of a traditional mode of communication that is aggressive and places an emphasis on masculinity. In this setting, the sound of a whistle, which is often used to demand attention or to summon someone, indicates power and control. His use of his hand to make the whistle highlights his physical ability and is consistent with the notion that masculinity is linked to physical power and domination. This move presents Mike as a decisive character who is unafraid to publicly display his authority. It also resonates with traditional ideas of male conduct, which hold that taking control and dominating situations are highly regarded.

Datum 25

01:04:09

Gesture: Mike gracefully pours water into a glass, presenting it to the little girl with a cool gesture.

Mike's graceful and considerate act of pouring water into a glass for the little girl demonstrates a nuanced portrayal of masculinity. It challenges traditional

perceptions by showcasing nurturing and caring qualities typically associated with femininity. The gesture indicates a more modern and evolved understanding of masculinity that values compassion and empathy, debunking rigid gender stereotypes. By showing that masculinity can be both strong and kind, this image subverts narrow stereotypes and pushes for a more nuanced vision of gender roles.

B. Discussion

In this section, the researcher discusses the research findings of this study. By applying Semiotics (1964) and Masculinity (2002) concepts, the researcher found 25 data from the 'Cry Macho' movie. The researcher found the portrayal of masculinity on male characters in 'Cry Macho' movie. 15 of the 25 data are verbal sign of masculinity portrayed by male characters in 'Cry Macho' movie, while 10 are non-verbal signs.

The researcher found linguistic signs that portray masculinity in male characters within the movie 'Cry Macho'. 15 data were found where verbal signs, including utterances, words, phrases, and sentences, were found to prominently convey expressions of masculinity. These verbal signs are a prevalent means through which the male characters embody and communicate their masculine identities in the movie. This study explores the intricacies of linguistic use in order to reveal the complex portrayal of masculinity portrayed by male characters.

Moreover, the present study explored the portrayal of masculinity through non-verbal signs shown by male characters in the movie 'Cry Macho'. Among the 25 data found, 10 data were from non-verbal signs, mostly including gestures and

facial expressions. These non-verbal signs were very essential in bringing to life the many aspects of masculinity that were explored throughout the movie. These signs portrayed masculinity as a nuanced concept that includes power, emotion, and authority, whether via overt displays of dominance, the adoption of a protective position, or the demonstration of empathy. In essence, the prevalence of non-verbal signs served to emphasize the concept that masculinity is a complex interaction of both verbal and non-verbal signs, so enhancing the complex framework of character progression shown in the film.

Barthes (1964) highlights two elements of a sign that should be emphasized: verbal and non-verbal signs. Analyzing the verbal signs, encompassing words, phrases, utterances, and sentences, it unravels societal expectations linked to being masculine. Expressions of fear in competition, emotional openness in familial relationships, and traditional provider roles depict diverse aspects of male identities, challenging conventional stereotypes. Concurrently, non-verbal signs, predominantly gestures and expressions, significantly contribute to reinforcing and expanding on these themes. Gestures like protective stances and empathetic facial cues portray masculinity as a blend of strength and emotional awareness. Even subtle actions, like wearing a cowboy hat, symbolize toughness and independence ingrained in traditional masculinity. Collectively, these findings present masculinity as a rich spectrum of behaviours, urging a more inclusive and evolved understanding that encompasses emotional intelligence, compassion, and a broader range of characteristics, contributing to a modern and multifaceted view of masculinity in today's society.

In its exploration of the male experience, the film 'Cry Macho' defies conventional ideals of masculinity by offering a comprehensive and nuanced portrayal of the complexities inherent in the lives of men. It disproves the stereotypes of what society traditionally expects of males by demonstrating that emotional receptivity, empathy, and adaptability are not incompatible with being a man. Masculinity and male behaviours do not solely stem from genetic programming or inherent biological tendencies (Itulua-Abumere, 2014). By highlighting the value of emotional and other traits often associated with males, the film encourages a more modern understanding of what it means to be a man.

The findings of this study indicate that the film 'Cry Macho', a Neo-western movie, depicts masculinity through male characters, based on the verbal and non-verbal signs displayed in the movie. Context, speech, words, gestures, and facial expressions are significant factors that influence masculinity in the movie. The study also highlights gentleness, caring, and emotional openness as modern aspects of masculinity, reflecting a more complex and inclusive picture of what it is to be a man. This study shows that being a man is not only about physical strength, but also about emotional control and caring. As a result, various cultures and historical periods give rise to diverse gender systems, resulting in distinct forms of masculinity (Connell, 2002). This opens up new horizons on the meaning of masculinity in contemporary society.

Stereotypes about men encompass simplistic and often narrow perceptions of how a man should behave or appear based on their gender. Some common stereotypes about men include physical strength, an inability to express emotions

freely, dominance, bravery, aggressiveness, a role as a leader, and a focus on career or achievements in the workplace. Men are often thought to avoid actions or occupations considered 'feminine', such as childcare, cooking, or crying. Even one feminine or unmanly act performed by a man could lower his status as a man and this emerges the avoidance of feminine behaviours (Koenig, 2018). However, it is important to remember that stereotypes are generalizations and don't accurately and fairly represent individuals, and everyone has their unique qualities beyond existing gender stereotypes. Several studies have shown that society is increasingly becoming aware of and challenging unhealthy gender stereotypes to create a more inclusive and equitable world for all.

The findings of the present study support previous studies which explored the masculinity. Hutabarat et al. (2020) found that masculine who is able to fight and is good at using weapons, and the masculine traits in this study were divided into three categories, namely bold, strong and important attitude categories. Supporting this, Shehattah (2020) found that male depicted as adventurous, brave, skilled in using weapons and with heterosexual interests. Additionally, Gurkan (2022) investigated masculinity in the cinema and television. The study found that male representations in cinema and television are produced with similar myths, symbols, metaphors and messages, similar gender languages are used in different media, and fictional male characters in cinema and television have common characteristics. Male should fight against life, overcome difficulties, and powerful in every sense. The findings of the studies above support the stereotype that male

should be stronger than female, male cannot cry, male is perceived as more rational, strong, firm, full of responsibility and selfish.

Contrary to the assumption, this current study's findings reveal that being a man is not only about physical strength, but also about emotional control and caring. By highlighting the value of emotional and other traits often associated with males, the film encourages a more modern understanding of what it means to be a man. These results indicate a difference from the stereotypes of what society traditionally expects of males by demonstrating that emotional receptivity, empathy, and adaptability are not incompatible with being a man.

The previous studies provide valuable insights into concept of masculinity that focused on masculinity emphasizing physical and behavioral aspects of strength, particularly in contexts of fight, proficiency with weapons, and a resolute attitude. They categorized masculine traits into bravery, strength, and an important attitude, reflecting conventional stereotypes that a man should excel in fight, weapon use, and display heterosexual interests. Future researchers can further explore the influence of social media platforms on language choices and investigate additional variables to enhance the understanding of impoliteness strategies in digital communication. Future researchers could explore how the role of media in shaping not only masculine but also feminine ideals, and how these ideals intersect and influence each other, could contribute to a deeper understanding of gender dynamics in contemporary times.

Specifically, this current study reveals that 'Cry Macho' movie presented masculinity is not solely defined by physical prowess, but rather encompasses a

broader spectrum of emotional characteristics and behaviours, including emotional control, empathy, and adaptability. Furthermore, this opens up new horizons on the meaning of masculinity in contemporary society.

However, it is essential to consider the limitations of this study and the potential for future research. Although the analysis has provided a result, it is crucial to note that this study focused only on masculinity on male characters, and the findings cannot be generalized to all movies. Therefore, future researchers could broaden the sample scope and include more variables to understand the portrayal of masculinity within the movie.

In general, the implications of this study add considerably to the understanding that the portrayal of masculinity in movies, such as that which is shown in the movie 'Cry Macho', have the capacity to impact how society as a whole perceives the notion of masculinity. These implications have the potential to expand the comprehension of masculinity's nuanced forms and encourage more gender equality in society.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusions and suggestion from the current research. This section explains the previous chapters, which answer the three research problems. In addition, suggestions contain recommendations for future readers or researchers who wish to explore further research in the same field.

A. Conclusion

The central focus of this study is to examine the portrayal of masculinity in the 'Cry Macho' movie. The study aimed to the portrayal of masculinity on male characters in the movie, highlighting the use of both verbal and non-verbal signs to challenge conventional stereotypes and present a more nuanced understanding of contemporary masculinity. In the movie, the study of verbal and non-verbal signs revealed a complex portrayal of masculinity, highlighting the presence of emotional vulnerability, flexibility, and a departure from traditional gender expectations. The study examined the evolving views of masculinity in the media and argues for a broader and more forward-thinking comprehension of masculinity.

The study reveals the portrayal of masculinity in the 'Cry Macho' movie. The researcher found 25 data in 'Cry Macho' movie, namely 15 data were verbal signs conveyed through words, demonstrating the strength of phrases and sentences to convey masculinity. The movie's male characters often used these verbal signs as a way to express and reinforce their masculine identities. Besides, 10 data were non-verbal signs that primarily consisting of gestures and facial

expressions, which were important in portraying masculinity as a multifaceted notion that incorporates power, emotion, and authority. The findings imply that both verbal and non-verbal signs highlighted the complex and nuanced portrayal of masculinity in the movie.

B. Suggestion

The current research provides several suggestions for readers in general and future researchers. It is necessary for readers to approach all types of media critically, bearing in mind the possible effect that media might have on concepts of gender roles. Being receptive to diverse narratives that challenge stereotypes can help in the expansion of an individual's understanding of masculinity.

For future researchers, there are various ways to explore the topic further. For example, conducting comparative analyses of media content across different time periods and cultures can reveal how gender representations evolve. Exploring the effects of these representations on various demographic groups, including children and adolescents, can provide insights into how media shapes attitudes and behaviour related to gender. Moreover, delving into the role of new media, such as social platforms and streaming services, in shaping contemporary gender perceptions is a pertinent area for research. In both reading and researching, fostering media literacy and embracing inclusive narratives are key steps toward advancing a more equitable and nuanced understanding of gender in the modern world.

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CURRICULUM VITAE



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During his study, he joined the intra-campus organization Jhepret Club Fotografi in Division of Education (2020). Then, he also joined extra-campus organization such as Laskar Pujangga (2019) and Keluarga Mahasiswa JABODETABEK Raya (KAMAJAYA) in Division of Public Relation (2019-2021).

APPENDIX

Table 1. Table of results analysis of semiotics method

No	Utterances	Denotation	Connotation	Myth	Time
1.	Howard: It's 10:30, Mike. You're late. Mike: For what? Howard: Okay. All right.	Both Mike and Howard are male characters in this exchange. Howard reminds Mike of 10:30 to tell him he's late. Mike questions his tardiness. Mike requests what he missed.	This dialogue shows male traits in numerous ways. The stress on time and lateness emphasizes punctuality in traditional masculinity. Mike's defensive and uncaring attitude is a common "masculine" response to criticism or requests.	Society's masculine stereotypes are discussed here. Men are pressured to be prompt because society values discipline and compliance. Mike's defence may be an effort to maintain a strong male identity and resist dependence. A common fallacy is that males are forceful and domineering in daily circumstances.	00:02:21 - 00:02:32
2.	Howard: Back when we had winners, I was afraid to lose you to the competition. Five times you won the All-American Futurity and every goddamn time I thought, "Oh, I won't be able to keep Mike. Somebody's gonna grab him." But that was a long time ago,	Two men discuss their pasts in this chat. In this narrative, a character worries about losing their counterpart to the All-American Futurity, a major racing event that the latter has won five times. The speaker worries about someone taking over the character who had achieved	The discussion covers masculinity. Competitiveness and winning represent masculine success and power. Analysis of the speaker's fear of losing the other character shows possessiveness and a desire to dominate the successful one, suggesting a power dynamic in their relationship. Characters' All-American Futurity	This conversation explores the myth of male achievement and its fear of loss. The thesis addresses the speaker's worry about highly talented men's attractiveness and sought-after nature, who promote the male prowess myth. The character's collapse, caused by an accident, medications, and booze, contradicts the standard	00:02:34 - 00:03:00

	<p>wasn't it? Yeah. That was</p>	<p>greatness. After a medicine and drink episode, the talk recalls a distant past.</p>	<p>victories emphasize their power, ability, and competitiveness.</p>	<p>representation of masculine accomplishment, revealing masculinity's frailty and possible demise.</p>	
3.	<p>Howard: You look out there in that barn now, a string of second-rate horses. Kind of like my trainer, isn't it? I'm not afraid of losing you to anybody now. You're a loss to no one. It's time for new blood. Mike: Yeah, I can see that. Howard: And you know what you're late for? Mike: What? Howard: Clearing out your locker. Why don't you do that on the way out? You gonna say anything? Mike: I was just gonna say, "Howard, I've always thought of you as a small, weak, and gutless man." But, you know, there's</p>	<p>In this chat, two men debate the barn horses' condition. This phrase connects the apparent reduction in horse quality to the trainer. This comment exudes confidence in losing the other character. Emptying the character's locker is discussed next.</p>	<p>This conversation discusses masculinity and power. According to this view, the contrast between the second-rate horses and the trainer criticizes the trainer's skills, suggesting a lack of competence or success. The character's claim that they don't fear losing the other seems to indicate a power shift in their relationship, maybe implying dominance. Clearing a locker indicates leaving a group or losing a position.</p>	<p>This discussion examines the notion of male supremacy and replaceability. Countering the idea of indispensability and invincibility, the character claims that the other character is a loss to no one. If one's value or worth may decrease, masculinity becomes more fragile. Clearing the locker symbolizes the end of a phase or time of transition, signifying perseverance and the ability to overcome adversities.</p>	<p>00:03:02 - 00:04:00</p>

	no reason to be rude.				
4.	<p>Howard: So, you don't lock your doors?</p> <p>Mike: Ain't got nothing worth stealing. What's up? You're just killing time in here or what? You look awful.</p> <p>Howard: Well, you've looked horrible longer, so I guess you win.</p> <p>Mike: Yeah. What do you want?</p> <p>Howard: You remember I had a son? Rafael.</p> <p>Mike: Yeah.</p> <p>Howard: That's him, like, at five or six. Well, he's 13 now, and I wanna get him out of Mexico. I wanna get him up here. I wanna do the right thing. I want him to live with me.</p>	<p>The two male characters debate not locking doors and one's looks in this chat. The participants make casual remarks on each other's looks in this encounter. After revealing his son's existence and his desire to move him from Mexico to live with him, the tone shifts to a more serious one.</p>	<p>The discussion touches on casual friendship and playfulness. Commentaries on the characters' looks show their familiarity and ease. Not locking doors may symbolize a carefree or lonely lifestyle. Discussion of the son emphasizes parenthood and responsibility.</p>	<p>This talk discreetly explores masculinity as a mix of toughness, protectiveness, and family well-being. His desire to bring his kid to live with him exemplifies the ideal parent who takes care of his child. Conversational banter and casualness reflect the male bonding and camaraderie myth.</p>	<p>00:05:27</p> <p>-</p> <p>00:06:15</p>
5.	<p>Officer: Hello.</p> <p>Girls: Hi.</p> <p>Officer: So, where are you headed?</p> <p>Girl: Playa.</p> <p>We're gonna hit the beach.</p>	<p>Police say "Hello" to the two women before starting their conversation. He asks where they're going,</p>	<p>It has less masculine connotations than other talks. There are indirect effects, however. The officer's initial question to</p>	<p>The discussion promotes male supremacy and objectifies women. By inquiring the girls' destination, the officer assumes</p>	<p>00:09:06</p> <p>-</p> <p>00:09:29</p>

	<p>[all chuckle] Officer: Which beach? I mean, there are many beautiful beaches in Mexico. Girls: However many we can in a week. Officer: [laughs] I bet you will. [girls laugh] Enjoy your stay in Mexico, girls. Girls: Thank you.</p>	<p>and the women say "Playa." and the beach. The officer shows interest in the area and acquaintance with its beaches by asking questions about the beach they wish to visit. After a joke, the women say they want to see as many beaches as possible in a week. With laughter, the officer shows his support and confidence that they will succeed. Before closing, the officer thanks the girls for their time and wishes them a good stay in Mexico. Thanking the police, the girls respond.</p>	<p>the females about their destination exuded authority and control, typical of law enforcement guys. With their response and laughter, the girls seem carefree and bold, reflecting the freedom and joy of youth. The officers' comment that Mexico has beautiful beaches and the ladies' funny response suggest flirtation. This implies power dynamics and objectification in men-women relationships.</p>	<p>power, and his comment that they were "hitting the beach" may objectify them. Despite their playful response, the women may have been playing into male expectations and wants. The encounter suggests that women exist just to be ogled and pursued, while the male leader has power.</p>	
6.	<p>Mike: Usually when a woman laughs like that, a man's fly is open. Leta: That's the only thing that's not on the table. [speaks Spanish] [in English] You're good.</p>	<p>Mike starts this chat with an English comment. It claims that a woman's laughing generally implies an open fly on a guy. Leta refuses to discuss open flies in English. Leta praises</p>	<p>This discussion examines gender dynamics and masculinity. The link of a woman's laughing with a man's open fly perpetuates gender stereotypes and implies coarse sexual innuendo in Mike's reply. Women's</p>	<p>The current discourse tackles the masculinity myth, focusing on male sexual desire and women's objectification. Mike's reply supports the idea that males see women's laughing as a sexual invitation. The notion that males</p>	<p>00:12:37 - 00:12:49</p>

		Mike's talents once the talk changes to Spanish.	laughing is seen as an indication of male attention. Leta disputes the linkage, saying the issue is unrelated to the conversation. The user's comment implies a non-sexual discussion.	are sexually motivated and seeing women's behaviors and gestures as sexual. Leta challenges the notion by emphasizing respect and limits by contrasting their communication.	
7.	<p>Mike: All right, you little bastard. Come on out. I'm gonna count to five. I'm gonna wring this chicken's neck. You got that? One, Two, Three, Four.</p> <p>Rafo: Give me my rooster!</p> <p>Mike: Five. Not until we talk, Rafo.</p> <p>Rafo: You know my name? How did you find me?</p> <p>Mike: I found you because your mother told me where you were. That's why.</p> <p>Rafo: If she sold me to you, you're a fool. Touch me and I'll kick your ass, old man.</p>	<p>Mike forces Rafo to come out and threatens to wring a chicken's neck. This discourse discusses Rafo's ambition to find his rooster and the circumstances of its finding and the persons' identities. Mike identifies himself as Rafo's father's agent in this statement. Rafo asks Mike about his job, and Mike says he was a cowboy or ranch worker, proving his relevance. Discussing elsewhere is agreed upon.</p>	<p>This talk uses connotations to discuss power dynamics, masculinity, and family. Mike threatens to wring the chicken's neck to take control over Rafo. Rafo's boldness and defiance of Mike show his unshakable commitment to defend his individuality. Rafo's mother's gatherings reveal a complicated background and a complex connection between Rafo, his mother, and others. Mike's representation of Rafo's father raises questions about the dad's effect on Rafo's life, indicating a father figure.</p>	<p>The talk discusses masculinity, parental authority, and older men as deviant. "The accusation made by Rafo against Mike, labeling him as a perverted old man, perpetuates a stereotype or myth that links older men with sexual deviancy." This myth fosters the idea that males of a certain age are predatory or want improper relationships with younger people. The thesis examines Rafo's missing father and Mike's characterization of him in connection to the father figure's representation. This image portrays a story about redemption and forgiveness</p>	<p>00:18:08 - 00:19:22</p>

	<p>Mike: What the hell you talking about?</p> <p>Rafo: You are some perverted friend of my mother from one of her parties.</p> <p>Perverted old man.</p> <p>Mike: Hey. You're talking to the wrong person. I'm here representing your dad who wants to see you. Howard Polk. I work for him, that's all.</p> <p>Rafo: You are a cowboy? A ranch hand?</p> <p>Mike: Yeah. That's right. I've done a little of that.</p> <p>Rafo: Okay, talk.</p> <p>Mike: Not here.</p>			<p>between a lost son and his father.</p>	
8.	<p>Mike: Tell me something... What are we celebrating?</p> <p>Leta: Anything. [sets glass down] I'm up for anything.</p> <p>Mike: Uh... I, uh... I don't know. [sets glass down] I</p>	<p>In "Cry Macho" analysis, Mike asks Leta why they're celebrating.</p> <p>Leta's remark shows her openness, saying every event may be celebrated.</p> <p>Mike expresses his hesitation</p>	<p>This discussion examines power, communication, and gender roles. Mike asking why the party is important shows his desire to comprehend and the need for a goal. Leta's reaction shows her conformity,</p>	<p>The study shows how gender norms and social expectations are disbelieved.</p> <p>Conclusion: Mike's reluctance to celebrate and his emphasis on work represent the stoic, responsible guy who puts work</p>	<p>00:23:28</p> <p>-</p> <p>00:24:14</p>

	<p>think I better get the hell out of here. Otherwise, this job ain't gonna be finished.</p> <p>Leta: You dare... You dare insult me in my own home?</p> <p>Mike: No, I didn't mean to insult you.</p>	<p>about the situation and suggests leaving to fulfill his professional obligations.</p> <p>Leta aggressively responds to a criticism and accuses someone of insulting her at home. Mike promises not to insult her.</p>	<p>suggesting flexibility and some carefreeness.</p> <p>Mike's reluctance to go shows male qualities like responsibility, duty, and task-orientation. If Leta feels humiliated at home, it may indicate a struggle between egos and a need for respect in a patriarchal environment.</p> <p>Mike clarifies his desire to avoid offending and promote unity.</p>	<p>before pleasure.</p> <p>In this remark, "Leta's reaction, demanding respect in her home, reflects the myth of the assertive woman defending her territory and seeking equal treatment." As a way to confront myths, this thesis emphasizes the possibility for misunderstandings and the need of efficient communication in maintaining healthy relationships.</p>	
9.	<p>Rafo: Okay, I'll make a deal with you.</p> <p>Mike: What deal?</p> <p>Rafo: I give your wallet, you take me to the border. Only to the border. Then I get across by myself.</p> <p>Mike: No deal. No dice.</p> <p>Rafo: I want to go with my father.</p> <p>Mike: All right. Get in the back.</p>	<p>Rafo proposes to Mike, starting a negotiation.</p> <p>Rafo suggests a conditional deal in which he agrees to return Mike's wallet in exchange for Mike's help crossing the border, with the understanding that this aid would be restricted to that. Rafo plans to cross the border solo.</p> <p>Mike first rejects the proposal, saying "No deal." The expression "no dice" indicates</p>	<p>This discussion examines trust, accountability, and paternity.</p> <p>Rafo offering to return Mike's wallet for border transit shows desperation and a transactional arrangement.</p> <p>"Rafo's decision to travel to the border alone reflects his strong desire to establish his independence and autonomy."</p> <p>Mike's first rejection of the agreement shows his skepticism and distrust of Rafo.</p> <p>Mike is moved by Rafo's wish to be</p>	<p>The talk discusses paternal mythology, duty, and masculine figures' role in training and safeguarding children. Rafo wants to be with his father because he values fatherhood. Rafo, Mike's father figure, guides and helps the younger generation on his voyage across the border. To disprove the misconception, this discourse presents a complicated situation in which trust is first</p>	<p>00:28:20</p> <p>-</p> <p>00:29:00</p>

		failure or rejection. Rafo wants to be with his father, but Mike tells him to sit at the back.	near his father and lets him join him.	denied but eventually replaced by empathy and understanding.	
10.	<p>Mike: How'd you get the bruises? Being on the street cause all that?</p> <p>Rafo: Sometimes. And sometimes when I go home, it's worse. That's why I stay on the streets. All the bad stuff happens at home. My mom hates me. You want to know why?</p> <p>Mike: Not really.</p> <p>Rafo: She bring home a strange man today, another strange man tomorrow, and she said I should call them "Uncle." And I say to her, "How many men can I call 'Uncle'?" So, she hates me.</p>	<p>Mike and Rafo discuss Rafo's injuries and street life in this conversation.</p> <p>Mike is concerned about Rafo's health and asks about his injuries, which are caused by street life. Rafo attributes his injuries to his street adventures and his family's worse conditions.</p> <p>Family Dynamics and Interpersonal Conflict: A Personal Narrative Thesis: This autobiographical account examines the effects of complicated family relationships, notably the protagonist's mother's practice of inviting men into their house and calling them</p>	<p>This conversation discusses familial relationships, neglect, and vulnerability.</p> <p>Mike's question about Rafo's injuries shows his empathy for his destitute existence. Rafo's statement highlights his difficult familial circumstances, including physical violence and emotional neglect.</p> <p>Rafo's choice to stay on the streets implies that the streets are safer than home. This thesis examines how unstable family connections affect well-being and self-perception via discourse.</p>	<p>The discussion dispels a fallacy about loving and helpful families. Rafo's family's turmoil and abuse disproves the notion. It questions the idea that a mother should love and care for her child by bringing home several strangers and failing to establish a secure and stable household. Rafo criticizes the silliness of calling several guys "Uncle." The talk also focuses on the notion of the loyal youngster who blindly accepts parental choices. In dysfunctional households, children are vulnerable and emotionally troubled.</p>	<p>00:33:10 - 00:34:04</p>

		"Uncle." The protagonist and his mother's disagreements and resentment reveal how such dynamics affect family relationships.			
11.	<p>Mike: It's tequila. Waiter: Tequila. Yeah. Mike: You're not gonna drink any tequila. Rafo: But I want it. Mike: I don't care. You're not gonna drink it, not with me. Rafo: I drink tequila once and I never got sick. Mike: Yeah, well, when you're with your dad, up above the border, you can drink battery acid, but you're not gonna drink tequila with me. Rafo: An Orange Crush, por favor. Mike: Yeah, that's better.</p>	<p>Mike, Rafo, and the waiter discuss drinks. Thus, "The act of Mike ordering tequila for himself and subsequently objecting when Rafo expresses his desire to partake in it highlights a dynamic of possessiveness and exclusivity." The speaker feels Rafo will not drink tequila, especially in their presence. Rafo prefers Orange Crush, and Mike agrees that it's better.</p>	<p>Authority, protection, and responsibility are discussed. Mike refuses to let Rafo drink tequila, showing his guardianship and care for him. Mike seems to be protecting Rafo from alcohol-related dangers. Mike's criticism to Rafo's tequila consumption symbolizes the struggle between youth's curiosity and independence and age's duty and direction. A compromise between safety and propriety, Rafo ordered an Orange Crush.</p>	<p>The discourse reinforces the idea that males should protect and nurture children. In keeping with the idea of the responsible guardian, Mike's ban on tequila shows his dedication to setting boundaries and protecting his charges. In this exchange, Rafo's wishes and agency are acknowledged while he is protected, challenging the myth. Personal freedom and responsible decision-making in the face of dangers or damage are contrasted.</p>	<p>00:36:52 - 00:37:19</p>
12.	<p>Rafo: She didn't believe me. So, then I</p>	<p>Rafo tells Mike that he told his mother that</p>	<p>This debate explores trust, honesty, and</p>	<p>This discussion explores trust as a myth and family</p>	<p>00:50:39 - 00:51:14</p>

	<p>told her you're here to bring me to Texas with my father and my mother says no.</p> <p>Mike: So, you told her the truth. I thought you didn't trust anyone.</p> <p>Rafo: No.</p> <p>Mike: But you trust her?</p> <p>Rafo: Yeah. Yeah, for some reason, I guess, yes.</p> <p>Mike: Oh, well, on that, I think we oughta... We oughta go.</p>	<p>Mike wants to send him to Texas to reunite with his father. Rafo describes his mother's initial mistrust and eventual rejection of the idea. In this thesis, Mike changes his mind when Rafo trusts his mother, despite his earlier refusal to trust anybody. Departure is decided.</p>	<p>family relationships. This thesis examines Rafo's vulnerability and unfailing confidence in his mother by telling her of Mike's intentions. Despite their difficulties, Rafo and his mother have a deep bond. Mike's amazement at Rafo's trust emphasizes trust's importance in their relationship. The departure suggests a shift in priorities and a need to consider other ways to achieve their goal.</p>	<p>relationships' complexity. Rafo's faith in his mother contradicts the idea that trust is only based on personal experiences or views. In damaged relationships, trust and understanding may still exist. This thesis shows how trust transcends individual skepticism and generalizations. As Rafo seeks to reunite with his father, the story emphasizes the father-child concept.</p>	
13.	<p>Mike: Night, kid.</p> <p>Rafo: Mike?</p> <p>Mike: Yeah?</p> <p>Rafo: Mike, do you believe in God?</p> <p>Mike: I don't know, kid. I guess so, yeah.</p> <p>Rafo: You Catholic?</p> <p>Mike: No. I'm not Catholic, kid.</p> <p>Rafo: That's too bad for you, Mike. Even if you believe in God and you're not Catholic, they</p>	<p>Rafo asks Mike about God's confidence in faith. Mike admits doubt but expressed an inclination to believe in God. Mike denies being Catholic when Rafo asks. Rafo's dismay shows Catholics' notion that non-Catholics who believe in God are not accepted by Catholics. Mike and Rafo question divine partiality and if all people are</p>	<p>Through a lengthy discourse, the research examines religion, religious connection, and religious community favoritism. Rafo's question on God's existence shows his natural curiosity and search for meaning. The ambiguity of Mike's spiritual path illuminates his believe in God and open-mindedness. In his disenchantment</p>	<p>This dialogue debunks religious exclusivity and favoritism. Rafo's claim that Catholics don't believe in non-Catholics is a common tale of religious strife and discernment. The thesis investigates how religious organisations' ideas and hierarchy may marginalize and exclude. Mike criticizes God's favoritism and highlights the</p>	<p>00:54:26 - 00:55:22</p>

	<p>don't believe in you. Mike: What, is he playing favorites, maybe, or something? Rafo: Yeah. I don't believe this shit. "We're all God's children." Do you? Mike: Well, we're all somebody's children, kid.</p>	<p>God's offspring. Mike responds by acknowledging that everyone is someone's kid.</p>	<p>with Catholicism, Rafo criticizes religious exclusivity. Personal beliefs, religious institutions, and divine favoritism are examined in this discussion.</p>	<p>human experience of being a kid in his answer. He suggests a narrative that emphasizes universal connection and kinship.</p>	
14.	<p>Rafo: Do you have any children? Mike: No. Oh, I did. Rafo: Did? Mike: Yeah. Matthew, boy. My boy... and my wife were killed in an auto accident some years back. Rafo: Sorry. Mike: Anyway... I wasn't much good after that. I kind of went on a rampage. Too much drinking. Being crazy. But your dad, he saved my ass. He gave me work. He... gave me my</p>	<p>The Rafo-Mike offspring question. First, Mike denies having a kid called Matthew and a dead wife from a vehicle accident. His backstory is revealed afterwards. The catastrophe shows that the person's self-destructive conduct, such as excessive alcohol use and recklessness, is mental. Regaining personal agency and stability is credited to Rafo's father's work and aid. Mike recognizes that Rafo helps him fulfill his</p>	<p>This discussion covers loss, sorrow, redemption, and father-child bonds. Mike revealed his tragedy and its significant emotional effects by revealing the loss of his kid and wife. After losing, the person acted destructively, according to the text. By calling Rafo's father his rescuer, he emphasizes the importance of fathers in tough circumstances. Relationships may alter and heal, as the dialogue emphasizes.</p>	<p>This discussion explores the mythical redemption quest. Mike, who endures loss and self-destructs, is a common archetype of a man who despairs but finds redemption via an unexpected spark. In this story, Rafo's father is a fictional entity who gives Mike work and purpose. The thesis: Mike's role as Rafo's guardian and mentor follows the archetypal tradition of older, wiser people helping and developing younger generations. It is clear from this</p>	<p>00:55:29 - 00:56:45</p>

	<p>life back. I owe him a lot. And you're the payback, kid. You're the payback. I'm paying him back.</p>	<p>fatherly duty in this comment.</p>		<p>debate that appreciation and personal responsibility may lead to redemption and meaning.</p>	
15.	<p>Mike: Everything all right? Farmer: Hey. You speak English, amigo? Mike: Yeah. Farmer: These horse are for sale. You want to buy? Mike: I noticed one of those guys has got an injury on the left haunch there. Farmer: He's a little rough to me. Mike: Yeah, in fact, all your horses are a little on the rough side. Farmer: They get hurt being rounded up. Mike: Wild horses, huh? Farmer: Yes, we catch, but not break them. They are very wild. Not many can ride.</p>	<p>Here, Mike talks to an English-speaking farmer. The farmer offers Mike to buy his horses, starting a deal. Mike reports an injury on a horse's left haunch to the farmer. The farmer admits the horses were harsh and that they were gathered up without being broken in this way. In this passage, the author emphasizes the horses' wild temperament and their unsuitability for public riding. Mike noted the challenge of selling unriden horses.</p>	<p>The horses' wildness symbolizes unbridled masculinity in the debate. The author examines the damaged horse and the animals' roughness as symbols of power, resilience, and independence in this thesis. The wild and difficult-to-ride horses indicate power and unpredictability. In this thesis, we examine Mike's realistic assessment of the horses' condition and his astute remark on the difficulty of selling unriden animals. The discourse promotes masculinity by stressing perseverance, competency, and the ability to control powerful elements.</p>	<p>This discussion explores the mythology of the wild frontier and the wild horse as a symbol of freedom and independence. Horses signify wild masculinity that defies social conventions and domestication in this perspective. The poem emphasizes the legendary and uncontrollable untamed spirit concept. The talk illuminates the challenges of harnessing and commercializing wild energy and the allure of these forceful energies. Men are represented as primordial, raw, and unrestricted in the literature.</p>	<p>00:59:01 - 00:59:39</p>

	Mike: Yeah. Pretty hard to sell a horse that you can't ride.				
16.	<p>Rafo: Uh, this is Senora Reyes. Her goat was attacked by dogs, so I tell her you're good with animals.</p> <p>Mike: Well, why don't you put him over here. Put him on this table, we'll take a look. Put him right up there. Let me see. Let's see. Oh, yeah. Yeah, somebody chewed on him pretty good. Not so good. Yeah. Okay, I think we can fix her up in a bit. And it's gonna be okay. All right.</p>	<p>Rafo introduces Senora Reyes to Mike, stressing her goat's dog attack and Mike's animal management skills. Mike instructs Senora Reyes to place the goat on a table for inspection. The researcher notes the goat's chewing damage in this observation. Mike assures Senora Reyes that he can heal the goat after serious damage.</p>	<p>This exchange highlights Mike's sensitivity and ability with animals. The person's animal skills are a desirable male trait associated to empathy, ingenuity, and the ability to care for others in need. Caring for wounded goats shows loving, problem-solving, and responsibility. This discussion shows that males may show sensitivity and nurturing traits associated with femininity.</p>	<p>The fabled "healer" or "protector" figure, who may resurrect and nourish life, is explored in the dialogue. Mike, a caretaker and nurturer, cares for a wounded goat in this study. This study shows that the goat's wounds represent vulnerability and the fragility of life, while Mike's healing skills and comfort provide stability and regeneration. The encounter challenges traditional views of masculinity as either aggressive or dominating by highlighting its loving and healing features.</p>	<p>01:07:26 - 01:08:14</p>
17.	<p>Rafo: Was that my father?</p> <p>Mike: Yeah, it was, kid.</p> <p>Rafo: Did he say anything about me? Ask how I am?</p> <p>Mike: Well, he did, yeah.</p>	<p>After meeting a new person, Rafo asks Mike about their family. This paragraph asks Mike whether Rafo's father discussed him or his well-being. Mike</p>	<p>In this chat, Rafo and Mike discuss paternal love and the yearning for parental approval. Rafo wants to know whether his father mentioned him to feel connected and comfortable. The</p>	<p>This discussion examines the mythological father figure who is absent or aloof, emphasizing the need for parental love and acceptance. Rafo's need for his father's approval</p>	<p>01:09:56 - 01:10:12</p>

	<p>He... He wants the best for ya. Rafo: He does? Mike: Yeah. Rafo: He still wants me? He still wants me to come? Mike: 'Course he does, kid. Why wouldn't he?</p>	<p>agrees and says his father cares for Rafo. Surprising and asking about Rafo's father's desire for him and his homecoming. This conversation begins with Mike assuring Rafo that his father wants him, causing him to ask why.</p>	<p>thesis analyzes a young boy's emotional fragility as he seeks fatherly approval. We analyze Mike's replies to show empathy and support, showing him as a sympathetic and understanding male figure who supports Rafo's deservingness of his father's devotion.</p>	<p>symbolizes the universal yearning for parental approval. Mike embodies the loving and supporting masculine archetype, reassuring and suggesting the potential of father-son reconciliation. This talk debunks the idea of emotionally distant or absent dads by showing a father who cares for his kid and wants to reunite.</p>	
18.	<p>Marta: Cook? Mike: Yeah. Well, you're always cooking all the time. I thought I would do it for you. Cowboys always cook. It's kind of our deal.</p>	<p>Marta asked Mike about his cooking. Mike explains his choice to cook for Marta based on her constant culinary activity in this comment. The author emphasizes cooking's importance in cowboy culture and identity.</p>	<p>Marta and Mike discuss gender roles and masculinity in home duties like cooking. Marta's question emphasizes gender stereotypes by linking cooking to women. Mike's answer violates standards by deliberately becoming a chef and cowboy. This thesis challenges the idea that cooking is just for women by suggesting that it may be masculine.</p>	<p>Gender roles are flexible, as this exchange disproves the idea that only women cook. By spotlighting cowboys' culinary talents, Mike challenges gender stereotypes in cooking and offers a reinvented macho identity that incorporates domestic skills. Challenge Gender-Based Division of Labor by Active Male Participation in Household Tasks and Caregiving.</p>	<p>01:13:32 - 01:13:41</p>

19.	<p>Rafo: If my father didn't want me to come to Texas, I would stay here. Mike: Yeah. Rafo: You could've stayed too. It's good. Mike: Mm-hmm. Rafo: The best place I've stayed in my life. Maybe even better than Texas. Mike: Hmm. Could be, kid. Rafo: But I want to be with my father. Have a new life in America. But what if it's no good? What if my father changes his mind when he meets me? Doesn't want me? Mike: He wants you, kid. He wants you.</p>	<p>Rafo nervously tells Mike about joining his father in Texas. Consider parental rejection. This exchange reassures Rafo of his father's love for him and Mike's steadfast conviction in their relationship.</p>	<p>Rafo and Mike discuss parenthood, belonging, and family worries. Rafo's doubt shows his sensitivity and longing for a new start with his father in America. Mike affirms and reassures the importance of parental love and a strong father-son bond.</p>	<p>This dialogue challenges parental rejection and abandonment. For youngsters seeking approval and affection from their parents, Rafo's worry of his father rejecting him is normal. Mike's claim about Rafo's father's wants challenged a myth and strengthened the idea of unchanging parental love in this argument. The thesis emphasises fatherhood's support, love, and guidance.</p>	<p>01:20:11 - 01:21:09</p>
20.	<p>Mike: Rafo! The hell you doing? Rafo: Nothing. Mike: We gotta get out of here. Come on. Rafo: What?</p>	<p>Mike's urgent appeal to Rafo in 'Cry Macho' implies needing to go immediately. Seeing Aurelio talking to local police signals</p>	<p>The Mike-Rafo conversation emphasizes danger, haste, and protection. Title: "The analysis of Mike's tone and language reveals a compelling</p>	<p>Male responsibility and protecting others are emphasized in this debate. We analyze Mike as a caretaker figure who makes decisions and</p>	<p>01:21:45 - 01:22:08</p>

	<p>Mike: Aurelio. I saw him in town, he's talking to the cops. We gotta get on the road.</p> <p>Rafo: Uh... But what about the girls? What about Marta?</p> <p>Mike: Us being around here is the worst thing that could happen to the girls. We gotta get moving. Come on. Get your ass in gear.</p> <p>Mike: He wants you, kid. He wants you.</p>	<p>problems. Mike's encouragement of Rafo to travel is the center of this thesis.</p>	<p>urgency and emphasis on prioritizing safety." The person protects Rafo by making decisions and guiding them. Rafo's viewpoint is fraught with confusion and a need to understand their departure.</p>	<p>takes initiative to protect himself and Rafo. Masculine archetypes show boldness, decisiveness, and concern for others.</p>	
21.	<p>Marta: Hola, Mike.</p> <p>Mike: Marta, we... We have to go. We've got a job we've gotta finish, and just...</p> <p>Marta: You're going to go without saying goodbye?</p> <p>Mike: Well, you've been so great to us, you know, it's just tough to leave.</p>	<p>Mike's conversation with Marta shows Marta's shock and sadness at Mike and Rafo's sudden departure. Mike realizes the difficult job ahead of them and the issue of leaving Marta with her lifelong effect in this remark. Marta's understanding and empathy for others are emphasized in</p>	<p>The talk explores leaving, appreciation, and emotional connection. Marta's question about leaving without saying goodbye implies a wish for a meaningful goodbye and a strong emotional connection. Here, Mike recognizes the difficulties of leaving and thanks Marta for her thoughtfulness. In her reaction,</p>	<p>This exchange illustrates the idea of the stoic guy, who continues to work despite emotional bonds and difficult goodbyes. This research shows that Mike prioritizes his professional duties above his personal feelings, demonstrating his strong sense of duty. Marta's appreciation of Mike's kindness reinforces</p>	<p>01:22:22 - 01:23:01</p>

	<p>Marta: I know. It's hard, right?</p> <p>Mike: That, and the kids and everything, it's just... Anyway... We've gotta go.</p> <p>Marta: You're a good man. I hope you know that.</p> <p>Mike: Thanks for everything.</p> <p>Marta: Until we find each other again.</p>	<p>her thesis. Mike thanking Marta and hoping for future reunions.</p>	<p>Marta shows understanding and praises Mike's character. The text's emotional bond and future reunions suggest a thesis.</p>	<p>masculine dignity and honesty.</p>	
22.	<p>Rafo: What do I say when they ask for my papers at the border? What do I tell them?</p> <p>Mike: You don't have to tell 'em anything. Your dad will be there. He'll take care of it all.</p> <p>Rafo: Okay.</p>	<p>Mike and Rafo discuss Rafo's concerns about his border paperwork answer. Mike assures the person that their father can manage any assignment in this comment.</p>	<p>This analysis emphasizes on trust, dependability, and masculine characters in the discourse. Rafo's border query reflects his uncertainties and expected immigration hurdles. Mike reassures Rafo that his father would handle the problem. The language says Rafo's father is trustworthy, emphasizing the importance of men in crucial situations.</p>	<p>Analysis shows how the discussion depicts the mythical protecting and responsible masculine role. Mike reassuring Rafo reinforces the concept that dads or male guardians handle bureaucratic concerns and ensure their children's well-being. Paternal power and masculine leadership in difficult conditions.</p>	<p>01:23:58 - 01:24:11</p>
23.	<p>Mike: Yeah. We gotta lose these guys. When I get to</p>	<p>Mike's interaction with an anonymous individual</p>	<p>This study focuses on danger, escape, and male tactics</p>	<p>The study emphasizes the male protagonist's resilience and</p>	<p>01:24:39 - 01:24:53</p>

	<p>the next set of curves, just hang on, we'll get rid of 'em.</p>	<p>shows his awareness of being hunted and his need to escape. The speaker commands someone in this remark. They believe they can escape at the next turns.</p>	<p>to overcome hurdles in the discourse. Mike's admission of the pursuers highlights the tense and perhaps dangerous scenario. The command to hang on and confidence in losing the pursuers suggest that the user has extensive experience and expertise in fleeing capture. The conversation's drive and inventiveness embody masculinity.</p>	<p>strategy, proving his capacity to overcome danger. Mike is the quintessential competent and determined guy who can handle difficult conditions. He carefully plans and guides the other person to flee, reinforcing the idea of manly problem-solving and resilience.</p>	
24.	<p>Rafo: We lost them. Mike: Yeah, for the time being, anyway. Look, kid, there's something I didn't tell you the other day when we talked. It's about your dad. Yeah, I mean, he wants you to come be with him and everything, but there's another reason. And that's 'cause your mother</p>	<p>In this conversation, Rafo discusses a previously unknown discovery in his argument with Mike. In this thesis, Mike explains why Rafo's father wants him to go to Texas, including the desire to be closer to family and split their shared interests with his mother. Rafo strongly criticizes Mike and calls him dishonest. Mike insists that he</p>	<p>Trust, treachery, and opposing interests dominate this discussion. The thesis examines Rafo's sadness and betrayal after realizing his father's hidden motivations for wanting him in Texas. This thesis examines interpersonal dynamics, including deceptive strategies and the far-reaching effects of trust loss. In Rafo and Mike's heated debate, emotional</p>	<p>In this dialogue, male reliability and sincerity are questioned. Mike's concealment of knowledge breaks Rafo's belief in him, tarnishing his reputation. This inversion of the myth shows male characters' fallibility and complexity, questioning the concept that they always symbolize honesty and transparency.</p>	<p>01:25:22 - 01:26:35</p>

	<p>and he have some investments together. And he thinks if you're with him up in Texas, that she'll give him half of all the investments.</p> <p>Rafo: So, you lied?</p> <p>Mike: No, I didn't lie. I just didn't know at the time, that's all.</p> <p>Rafo: Bullshit. Hundreds of horses, cattle, a ranch... It's a rodeo.</p> <p>Mike: Yeah, that's all true, kid. That's all true. He has all that. You're gonna love it there.</p> <p>Rafo: How could he... How could you?</p> <p>Mike: No...</p> <p>Rafo: I should have never trust you. Never trust anyone.</p> <p>Mike: I didn't know at the time, that's all.</p> <p>Rafo: You're a liar. And I hate you. I hate you. And</p>	<p>was ignorant of the supplemental reason at the time.</p>	<p>distress and power relations are examined.</p>		
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	I hope you die in jail. Mike: Jesus Christ, kid.				
25.	<p>Mike: Bunch of rubes. What the hell is he looking for, anyway?</p> <p>Cop: Drugs.</p> <p>Mike: Drugs? You gotta be out of your minds. Jerk offs. Asshole. We don't have any drugs. Jesus Christ. Mickey Mouse prick. Yeah. [chuckles]</p> <p>Nothing.</p> <p>Cop: Yeah. When did you leave Veracruz?</p> <p>Mike: I've never been to Veracruz ever.</p> <p>Rafo: He said, "Where are the drugs?"</p> <p>But no, we don't have drugs.</p> <p>Mike: We don't have any drugs. You guys are wasting your time. You got nothing else to do. Loser cops. You wanna help us put this stuff</p>	<p>During the chat, a suspicious police officer questions Mike and Rafo about their drugs possession. Mike denies any personal participation and expresses annoyance and scorn towards the police officer, using harsh words while claiming innocence. The officer admits fault and lets them go.</p>	<p>In this interpretation, the discussion is evaluated as a struggle between the main protagonists and an authoritative figure, emphasizing scepticism, annoyance, and resistance. Mike's strong tone and disrespectful statements against police officers show his irritation and scorn for their apparent ineptitude and time wasting. This thesis analyzes character dialogue for tension, power relations, and resistance to false charges.</p>	<p>In this dialogue, the ideal law enforcement officer is questioned. The officer's mistake and apology undermine law enforcement's authority and competence. The media portrays imperfect police personnel as prone to misjudgment, emphasising their authority and knowledge limits.</p>	<p>01:27:11 - 01:28:32</p>

	<p>back in the car?</p> <p>Cop: Caballeros, I guess we make a mistake.</p> <p>Mike: Yeah. Good.</p> <p>Cop: Vamonos. You're free to go.</p>				
26.	<p>Mike: Okay, let's get this stuff in the car. You and I, we gotta talk.</p> <p>Rafo: I don't want to talk to you.</p> <p>Mike: Yeah, well, you're gonna talk to me whether you like it or not.</p> <p>Rafo: I thought you were my friend. For the first time, I thought I had a friend. You're nothing to me.</p> <p>Mike: You just get shit in the car and shut up. I'm gonna get the sea if you can help me with it a little bit. Hey, quick. Pull this. Your father lied to both of us.</p>	<p>Mike asks Rafo to help him put goods into a vehicle in 'Cry Macho' and indicates the need for a talk. Rafo describes his hesitation to talk to Mike as a buddy who has become inconsequential. In this exchange, Mike dismisses Rafo's complaints and encourages him to work. Rafo says Mike and his father are lying.</p>	<p>Conversations are confrontational and disappointing. Due to Mike's actions, Rafo feels betrayed and saddened. Mike, though, commands Rafo to follow his orders. Both characters are angry and frustrated, reflecting their trust breakdown and emotional turmoil.</p>	<p>In the talk, male camaraderie and trust are destroyed. The breakdown of Rafo's friendship with Mike shows how complex human connections are. In this thesis, the encounter questions the traditional conception of camaraderie and masculinity, revealing their underlying faults and dishonesty.</p>	<p>01:29:41 - 01:30:26</p>

	And... So, quit bitching, huh? Rafo: You're both goddamn liars.				
27.	<p>Rafo: You used to be tough. Now you're weak. You used to ride bulls, ride horses. You were something.</p> <p>Mike: I was something.</p> <p>Rafo: You used to be strong. Macho. Now you're nothing.</p> <p>Mike: Yeah. Well, I used to be a lot of things, but I'm not now. And I'll tell you something. This macho thing is overrated. Works perfect for him, but it's overrated. Just people trying to be macho to show that they've got grit. That's about all they end up with. And you sit there and let a bull step all over you, and you let a horse</p>	<p>In the talk with Mike, Rafo criticizes Mike's apparent weakness and perseverance. In this talk, Rafo evokes Mike's bull and horse riding feats while expressing displeasure with his current state. This thesis examines Mike's personal metamorphosis and the heightened masculinity he perceives, arguing that machismo is frequently a mask. This study critiques the author's past actions and indirectly hints that masculine values are bad. Mike believes that life's uncertainties make people realize their understanding late.</p>	<p>Manhood, strength, and ageing disappointment are discussed in this debate. Rafo's words reflect the conventional view of masculinity, which associates toughness and physical feats with "real man." Contrary to popular belief, Mike critiques machismo's superficiality. Acknowledging personal mistakes and underlining the limits of age-related knowledge shows self-awareness and experience restrictions. As shown by the dialogue, this thesis investigates the intricacies and weaknesses of traditional masculinity.</p>	<p>This talk deconstructs the illusion of unbreakable masculinity, revealing the fragility and self-reflection that come with age. The idea that masculinity is entirely based on strength and toughness is challenged. Mike's disenchantment with the macho image and knowledge of his own departure from it challenge masculinity clichés, according to this theory. This story illustrates that self-awareness and acceptance are true strengths.</p>	<p>01:31:12 - 01:32:33</p>

	<p>throw you 50 feet in the air. What an idiot. Only an idiot would be in a profession like that. It's just... It's like anything else in life. You think you got all the answers, then you realize as you get old, that you don't have any of 'em. By the time you figure it out, it's too late.</p>				
28.	<p>Mike: Your dad's a good man. We all have to make choices in life, kid. You have to make yours. Where do you want to go? Rafo: I made my choice, Mike. I wanna go.</p>	<p>In 'Cry Macho', Mike speaks to Rafo about his father's morality and the importance of personal choice. The person asks Rafo's destination, and Rafo boldly states his intention to leave.</p>	<p>This debate covers personal agency, decision-making, and independence. Mike acknowledges Rafo's father's virtues, implying he supports his connection with him. The argument emphasizes human choice and sovereignty. This comment shows Rafo's perseverance and progress in making a choice.</p>	<p>This dialogue disproves fixed masculinity and the need to conform to society. Mike's support helps Rafo make decisions independent of him. This essay argues that men may control their own fates, challenging the idea that masculinity is predestined.</p>	<p>01:32:40 - 01:32:59</p>
29.	<p>Aurelio: Hey, Mike. Remember me? Rafo, I don't want to hurt your</p>	<p>Aurelio promises to protect Rafo's grandpa and asks Rafo to join him. Mike</p>	<p>Conversation analysis shows tension and disagreement. Aurelio is present and asks Rafo to</p>	<p>The masculine power and protection myth is discussed. As a guardian, Mike defends Rafo and</p>	<p>01:33:19 - 01:33:50</p>

	<p>grandpa, so come with me, okay?</p> <p>Rafo: Mike.</p> <p>Aurelio: Mike.</p> <p>Mike: Stay there, asshole.</p> <p>Aurelio: Okay.</p>	<p>urges Aurelio to stay still once Rafo contacts him.</p>	<p>join him, suggesting a threat. Rafo calls for Mike for help, while Mike shows his readiness to face Aurelio. The scenario shows a hidden power struggle and a guardianship of Rafo.</p>	<p>asserts his authority over Aurelio. It promotes classic male virtues like strength and aggressiveness to defend oneself and others.</p>	
30.	<p>Rafo: Thank you, Mike.</p> <p>Mike: You're welcome, kid. You take care of that chicken, huh?</p> <p>Rafo: He's not a chicken. He's Macho. He's yours now.</p> <p>Mike: You're sure? It could be... Saturday night barbecue, you never know. [chuckles] I'll take care of him. And you take care, kid. You take care. You know where we are. If you need us.</p> <p>Rafo: Thank you.</p> <p>Mike: All right, boy.</p>	<p>After Rafo thanks Mike, Mike emphasizes the necessity of caring for Macho the chicken and promises to do so. In the conversation, Mike thanks Rafo and offers his support if needed.</p>	<p>The talk shows a sense of parting and great emotion. The fact that Rafo thanks Mike for caring for Macho suggests a growing relationship. Mike's joke about using the chicken for a Saturday night BBQ masks his real feelings of separation. Nurturing and responsibility characterize human contact.</p>	<p>The talk focuses on mentoring and accountability. Mike guides and protects Rafo throughout their connection. Calling the chicken "Macho" emphasizes conventional masculinity's power and tenacity. Connection to Mike and remembrance of their experience.</p>	<p>01:35:07 - 01:36:02</p>